Christmas Vaudeville "Mirror" Out December 25

THE NEW YORK DRAMATIC MIRROR

DECEMBER 18, 1915 PRICE TEN CENTS

KATHRYN BROWNE-DECKER
In Pathé's "The Beloved Vagabond"

Drama — Vaudeville — Motion Pictures

White, N. Y.

Mountain climbers in "Alone at Last" prepare to have lunch on an Alpine plateau. From left to right: Jose Collins as Tilly Dachau, Harry Conor as Count von Splenningen, Roy Atwell as his son Willy, Marguerite Namara as Dolly Cloverdale, and John Charles Thomas as Baron Franz von Hansen.

White, N. Y.

Katherine La Salle as Edith Holden in "Hit-the-Trail Holliday" proves a most efficient assistant to Fred Niblo who plays the part of Billy Holliday, the bartender-reformer.

White, N. Y.

Judge Filson (John Mason) in "Common Clay" comes to the aid of Ellen Neal (Jane Cowl) when he suddenly discovers in court that she is his daughter.

C. Fatzchild, Boste

Merceita Esmonde, who has added an ind vidual charm to many Charles Frohman prese tations, lately with Marie Tempest in "The Du of Killicrankie" and soon to do the same in t new Ann Murdock comedy.

PRE-CHRISTMAS ATTRACTIONS IN THE SHOW SHOPS

White, N. Y.

At this particular moment, Tim Murphy as Bill Bones in "Treasure Island" seems to have an advantage in his combat with Oswald Yorke who plays the mean and revengeful Black Dog.

White, N. Y.

The old, old story as presented at the Forty-fourth Street Theater. The ardent Romeo (George Relph) vows undying love to the beautiful Juliet (Khyva St. Albans).

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXIV NEW YORK, SATURDAY, DECEMBER 18, 1915 No. 1930

ON APPLAUSE AND OTHER SUBJECTS

By "Patsy" O'Brien

[*The following paper was read before a representative audience of theatergoers at the Hotel Astor, recently, by the author. How Miss O'Brien obtained the name of "Patsy" is explained by herself as follows: "I entered the profession as Adelaide O'Brien, among the 'also rans' at the Casino, the same season Miss Rose Stahl entered the realm of stardom, as Patricia O'Brien in 'The Chorus Lady.' Now a great majority of people seem to think I resemble Miss Stahl, both in appearance and my work, and because of the remarkable coincidence, dubbed me 'Patsy.' I was away from New York for the two following seasons, and upon my return I found that only the managers who had known me as 'Patsy' remembered me, and as that is a very important thing in a profession, until you are actually twinkling on Broadway, I adopted it entirely.*"—Ed.]

I THINK we each have a hobby. Mine I believe is charity. I have found a great lack of charity in the world, due I would say to ignorance and thoughtlessness rather than selfishness to a large degree. Not merely the giving of alms, understand, for in that case you would probably always find me in the receiving line, but of a kindliness toward each other.

Now knowing you to be so interested in the theater and actor-folk, I am going to tell you how you can best be kind to the actor.

First and foremost, by demonstrative approbation, or applause, and consideration.

Now, while what I am going to say may not apply to those present, at any rate you can repeat it to others.

There is a great lack of applause from what we style the "Orchestra" or our two dollar patrons, either because they deem it a breach of propriety to be demonstrative or do not care to exert that much effort.

My friends, applause is as necessary to the actor as food to the body. Just as the jockey's timely spur brings the horse first under the wire, and the encouraging tip of the coach brings the batter home, so your response arouses the actor to his greatest heights. He has the mechanics, but you and you only are his inspiration, and if you fail him his performance is bound to drop, you make his work an ordeal instead of a joy, and incidentally deprive yourselves of a good and sometimes a great performance.

This is especially so with the serious drama. A comedy or musical performance, the actor can, in the ordinary vernacular, "get back" at the audience by "kidding." As an instance, I recall when playing the little prima donna school-marm in "The Flower of the Ranch," which you will recall was the first starring vehicle of our late Mabel Barrison, in a road show, we struck a little town in Texas, theatrically known as a "tank," that probably never had as good or large a company as ours. However, we started in to give them the best we had, as though we were in Houston or Dallas. The first chorus number, a usual winner, never created a ripple. I had the first solo number, "Claremont," which was the barometer of the performance, so to speak, always taking from one to four encores, according to the degrees of enthusiasm in the audience. Strange to say, what never happened in the history of "Claremont," it just got by. Our hands were up. A love scene between the heavy man and myself followed. Our leading man, a very clever imitator, seated himself in the first entrance wing, taking off an old "rube at the Op'ry," just opposite Mr. Clayton. Just as Mr. Clayton started to describe the discovery of his love for me, in a line to the effect that "he had found a lump of mud in his yard which upon investigation he discovered to be a nugget of gold," he caught sight of the leading man and instead said, "he had found a nugget of gold in his yard and upon investigation discovered it to be a lump of mud." You can imagine the results, I being the sufferer, as I had to retort midst a ripple of titters from the wings. This was just a start.

In vaudeville your applause means something more than inspiration, for it is your verdict that gets or loses the artist his bookings. I dare say, there isn't one of you who hasn't at some time wondered why there were so many turns on a vaudeville bill that just escape boring you, and so few of the really artistic ones. If you will think, you will recall the former were loudly called and recalled, while the latter just got by. Why? The former are to the liking not approved by its following-former are to the liking of the demonstrative element, while the latter is enjoyed but not approved by its following. And after all, my friends, the manager naturally takes the verdict of the majority.

They tell a little story in the profession of a girl who got up an artistic little act, and started out to break it in as is the custom, in the small out of town houses, where if you do not go sufficiently strong with the audience the stage manager comes to your door after the first performance, with your music and photos, and states your act will not do for that house. Well, this young lady, having met with that misfortune several times, made a last effort, which as far as the audience was concerned seemed more futile than before, but the manager feeling there was merit in the act, decided to try it in another spot and sent the stage manager back to so advise her. She hearing the "familiar" tap, on the door called out: "All right, I'm packing."

Again, there is a great lack of consideration in audiences, though perhaps this rather applies to the demonstrative element, which I can best describe with a little story, told to me by a man who was on the bill when it occurred, and who wrote a little poem regarding it. It was the case of an artist, a man who had proven himself such,—in fact, one of our favorite comedians—but he had had a chain of misfortunes, and finally failed in health and was unable to work for months, till the wolf approached the door, when he fairly pulled himself together and secured booking on a new circuit as a headline act to open in Spokane, Wash. It was a long journey, but he had been a prime favorite there, and he believed he could stand the test. He stood the travel, but naturally nervous, so much depending on this first week, as the hour approached he grew very ill. But he could not disappoint that audience and the manager, and mayhap jeopardizing his little family's meal ticket, he went on. But as he progressed he grew worse. The audience, not giving him, their former idol, the benefit of the doubt, probably concluded he was under the influence of liquor, and enraged and disappointed, they became cruel. But he was game to the finish, and as the curtain dropped midst jeers and hisses, he staggered to his dressing room adding a broken heart to his other malady. But before the scathing criticisms which appeared next day, had come from press, he had passed beyond their bitter sting.

Sometimes there are comedy linings to our little stage tragedies.

I recall when in stock one season, we had a charming little ingenue who prided herself on her robustness, and particularly on the fact that she had never fainted even in some trying situations. Now it happened that we know her mother had died of heart trouble. So one day, evidently unknown to the rest of the Company, she had not been feeling well, and just at the curtain of the second act, she fell with a thud.

Our first thought was that she was dead, of course. The leading man grabbed her in his arms and dashed for her dressing room, colliding with a property man and stumbling over a stage brace, fell on his face and spilled our fair lady in a large trough of water which was to be used in the next act. Fortunately she had only fainted, after all, and came to with a start, enjoying the ridiculous situation quite as much as the rest of us.

Now my dear friends, I hope you have not misunderstood me and believe I am exhorting you to approve of everything you see, out of kindness to the performer; on the contrary, that would not be kindness but indulgence. All we ask is that when we do reach you that you will show us we have done so. You might feast and flatter us on the side, we love your flowers and treasure your notes, but we live for and on your applause.

Lest I should have aroused any one of you to over-enthusiasm permit me to cite, by way of warning, a little incident that occurred to Mr. Eugene Strong, who last season supported Miss Calvert, and this year we are featuring in the same act, when playing the cadet in "The Traffic." At a certain matinee, at the point where he becomes brutally cruel to the little leading lady, even throwing her on the floor, I believe; an indignant lady in the orchestra arose and hurled a five pound box of candy at Mr. Strong, striking him in the back and knocking him off his feet midst a shower of chocolates. Now we don't like to receive our candy that way.

In his much quoted book, Nat Goodwin says of John McCullough: "One night at the old St. James bar I greeted him with the usual salutation. He replied, 'Damn it, my name is John!' I answered, 'I don't care whether it is or not, I can't say it'—and I never did. To me he was a Roman senator, and oh, how simple, how kind! I was always awed when in his presence. When we met and he slapped me on the back by way of comradeship, my spine would open and shut. Maybe it was the vehemence of the attack, but I always attributed it to my admiration of the man."

MADAME CRITIC

TO be transplanted to a scene of some one's fancy is a thing about which we hear much, read much, but seldom actually experience. And to the accomplishment of this difficult voyage must be ascribed the delight derived from a visit to the Punch and Judy Theater, where "Treasure Island" fascinates and holds one spellbound under the magic of its realization of our most vivid interpretation of Robert Louis Stevenson's wonderful story.

If you are not entirely lost to all sense of the romantic, the picturesque, the bold and brave, you will enjoy every moment of this tale of pirates and gold—a wonderful combination that! The world is full of pirates seeking gold at the present time, but they are not brave, nor bold, nor picturesque. They sit well protected in great stone buildings, or move in a pink-gray atmosphere of twilight between towering walls, and if they chance to encounter a stray sunbeam the contact is an uncongenial one. But the pirates in "Treasure Island" weren't afraid of the sunshine. It brought out all the reds and browns and deep blues of their stage settings. They reveled in the midnight, but noonday offered just as many possibilities for deeds.

Much misgiving was expressed by those lovers of the Stevenson story as to how its staging would be done. The majority were of the opinion that the undertaking was more hazardous in its quest of fortune than was that of the *Hispaniola*. To begin with, "Treasure Island" is a tale so out of the usual—and we have had no precedents of late as to the appearance and actions of pirates—with the exception of those furnished as models by the music comedy stage; and they, of course, would not do—that the wise ones were convinced that Mr. Goodman's dramatization was doomed to failure long before the final curtain.

Fancy our genuine pleasure, then, when the opening scene, The Admiral Benbow Inn, led us into the place as we remembered it. We were right there looking on, listening to Bill Bones calling for his rum and singing that lugubrious melody, "Fifteen Men On a Dead Man's Chest," and talking exactly as our pirates, enshrined in imagination and Stevenson recollection should talk. Bill Bones was no beauty, but there was a simple sincerity about his groggy voice and his interest in dear little, good little Jim Hawkins, that went to one's heart, and made one wish that that awful villain Pew wouldn't pass him the black spot. Really, when Bill got the black spot, I felt as though I wanted to take it away from him and pass it along to some one more deserving its portending fate. One began to hate the sound of the blind man's cane as it thumped along the floor outside the door. It called forth the remembrance, too, of all sorts of footsteps along one's lifeway. There are some one can never forget—some that have brought joy, some sorrow—footsteps that like Pew's have passed—but never, never shall I forget Pew's cane tapping, tapping its way to poor old Bill.

It was well toward the time for the curtain to fall on the first act when I recovered sufficiently from my absorption in the story to ask, "But who is playing Bill Bones?" And I can't tell you my surprise to learn that Tim Murphy was the actor's name. Tim—who gave us such an admirable performance of the Congressman in Hoyt's "A Texas Steer." I hadn't seen him since, but he made Congressman Brander as memorable a character as he makes Bill Bones. I don't know where Mr. Murphy has been all these years; perhaps I have just missed seeing him, but I would rather see a few interpretations that could be remembered than a great many made to order to fit some personality as a manager sees it. Frank Sylvester, as Pew, was excellent, too. And Long John Silver, played by Edward Emery, was the villain of our dearest fancy. Suave, obliging, he could smile one minute or pull a knife from his belt the next. Then there was Ben Gunn, the Maroon. It required a consultation of the programme to convince me that he was none other than Charles Hopkins himself, the Charles Hopkins who "presents" "Treasure Island." Ben Gunn isn't much of a role, but it is most effectively done by Mr. Hopkins, and it was difficult to see, in the man with the big eyes looking from a haggard, bearded face, the up-to-date, well-groomed, well-mannered young man whom we have seen so much at ease in his own stage drawing-rooms.

Amid so much evil doing there is bound to be a halo, and in "Treasure Island" it shines about the head of little Jim Hawkins. Jim doesn't pretend to be religiously inclined—what a chance for him to have played "Billy" Sunday—but his natural goodness protects him, even though he is one little fellow surrounded entirely by pirates. "Be good and you'll be happy," comes true in Jim's case. A boyish, convincing Jim was pretty Mrs. Hopkins with her slim figure and clever acting. She moved through the play like another Peter Pan. She played the role in a natural manner, without any attempt to resort to feminine tricks to win her audience. And for this reason deserves all the more credit for her success.

In a cast of twenty-two men and one parrot there were only two women, Mrs. Hopkins and Alice Belmore, who played Mrs. Hawkins and figured only in the first act. Every scene in "Treasure Island" was well done, and seemed to have been painted by an artist.

New York certainly loves its George Bernard Shaw. On the opening night of Grace George and her company in 'Major Barbara," there was prevalent a general feeling of "Peace on Earth, Good Will Toward a New Production," that was unmistakable. One of the best dressed audiences of the season arrived with an open mind, ready for anything, everything that its darling Shaw might offer them. Truly the great satirist has New York hypnotized by his wisdom and wit. Every word from his pen is listened to with the keenest attention and reverence and clever meanings are sought in the simplest word.

New York revels in Shaw. It steeps itself in his sentences, generously poured, and then calls for more. Truly, I believe, that no other dramatist of the present time can command such unswerving admiration as this audacious Irishman.

I have heard devotees of Ibsen remark between acts that the play was a bit slow, and those who believe in Maeterlinck aren't always satisfied. "When the Young Vine Blooms," the Bjornsen play, recently done at the Garden by Emanuel Reicher, is an excellent illustration of how intolerant New Yorkers are of anything except their exact pattern of comedy. Miss Hedwig Reicher herself says that the first night audience fancied it was seeing a serious play when, as a matter of fact, it was supposed to be a brilliant comedy, and was recognized as such by subsequent audiences who didn't demand "action" instead of thought. Miss Reicher was right, too, for I recall the sound of hearty laughter emanating from two young men in my own vicinity on the opening night at the Garden, and the volley of indignant glances cast at them by their neighbors, who seemed to resent their apparently mistaken levity. These two were the only people who laughed aloud.

But G. B. S. can make them laugh. He can also keep them sitting unsquirmingly in their chairs until the curtain falls; and it was after eleven when it descended on "Major Barbara." And during all that time we had been fed with nothing that any one in his wildest fancy could describe as *action*. It was talk, talk, talk from start to finish. But did any one complain because one character talked a couple of pages and five or six others sat around merely looking up-stage and listening? No. We liked it, for every word was interesting. Was there an expressed regret because the characters didn't keep on the move all the time, moving themselves and the furniture, anything to prevent the audience from saying, "it drags"? Not one word. The entire company seemed absolutely at ease. Miss George has set an excellent precedent. I do hope that other producers may feel inspired to offer us a little mental food in comedy fashion and that the demand for "action" will soon become absolete.

"Major Barbara" kept one thinking all the time, but it was an enjoyable process; and although the play was first produced in London in 1905, its subject seemed right up to the minute, as it concerns the manufacture and sale of munitions. Cannon and salvation were the topics discussed throughout the play—the love interest was a minor subject.

Miss George was fortunate in having the assistance of Louis Calvert, the original Stephen Undershaft in London, and one thoroughly approved by Shaw himself. And Miss George was a pretty, sweet, sympathetic, earnest Salvation Major who could convert almost anyone either to cannons or salvation as she pleased. Conway Tearle surprised us by the dirtiness of his makeup and the brute force he displayed in action and language. We always cast Mr. Tearle in well-dressed, well-mannered parts, and if you haven't seen his Bill Edwards no one will ever convince you that he can play a Coster tough. But he did wonderfully, with all his attractions sacrificed. Ernest Lawford is always admirable and dependable. Maybe that is why New Yorkers like him so much. And handsome Charlotte Granville! Mary Nash, too, showed her versatility by her playing of the Salvation Army lassie whose lip Bill cuts with his fist.

Miss George's company is safely established now, and that part of the public which has risen above a childish demand for one sensational scene as a substitute for three acts of a well-constructed, well-expressed play will agree that at the Playhouse it is given its money's worth.

MARIE B. SCHRADER.

White, N. Y.

MAJOR BARBARA (GRACE GEORGE) IN SHAW'S "MAJOR BARBARA," INVITES HER FATHER, ANDREW UNDERSHAFT (LOUIS CALVERT), TO VISIT HER SALVATION ARMY HEADQUARTERS.

WHY IS A CRITIC, ANYWAY?

(C. M. Flandrau in St. Paul Pioneer Press.)

What, I sometimes wonder, is the function of this column, anyhow? When, with the strictest regard to the truth, I remarked on the fact that none of the people in town who assume the greatest interest in "American music," took the trouble to turn out for the concert of the Marine band, three otherwise altogether pleasant women who had not been there, came downtown the next day and took me very severely to task. When, in all sincerity, I said that a large audience was pleased by "Daddy Long-Legs," and that personally I thought it was abominable slush, several prominent men of affairs wrote to me to declare that it was the duty of a newspaper to boost the home town, and that for this half reason everything that appeared in the theaters ought to be lauded, irrespective of its artistic merits.

What to do? Naturally, I prefer to say precisely what I happen to think, and this, until I am fired, I propose to say.

Personal

ANDREWS.—A. G. Andrews, who is appearing in "Hobson's Choice" at the Comedy Theater, will shortly publish a book of memoirs of the stage. During his thirty years' association with the stage, Mr. Andrews has appeared with many eminent actors of the English and American stage. He was with Sir Henry Irving seven years, and an intimate friend of Edwin Booth's. He was probably associated with Richard Mansfield longer than any other actor, having been a member of his company for seventeen years.

BRENNARD.—Lillian Brennard joined the cast of "Pygmalion" in Brooklyn last week and she will be with Mrs. Pat Campbell for the remainder of the season. Mrs. Brennard is a well known actress and she has appeared with Sir Herbert Tree, Forbes Robertson, the late Sir Henry Irving and the late Herman Vezin. Mrs. Brennard was appearing in "Becket" on the night of Sir Henry Irving's death. Mrs. Brennard's son, Philip Tonge, has been appearing at Paris in "Romeo and Juliet" at the Forty-fourth Street Theater. Mr. Tonge was widely known in England as a boy actor and he first distinguished himself over here as Traddles in "The Highway of Life."

White, N. Y.

ADELINE O'CONNOR,
Leading Lady, Municipal Theater, Northampton, Mass.

CRAIG.—Harmon B. Craig, elder son of John Craig, manager of the Castle Square Theater, Boston, will make his debut as an actor in the fifteenth annual production of the Harvard Dramatic Club, Dec. 14, in the Hasty Pudding Club Theater, Cambridge, Mass. Young Craig is a freshman at Harvard.

DARDENNE.—Mme. Marie Dardenne, two generations ago a star of the German speaking stage, died Dec. 8, at the Mary J. Drexel Home in Philadelphia. Mme. Dardenne was born in Nuremberg, Germany, July 25, 1827, and came to America in 1868. In "City and Country," her greatest success, she toured all the large cities of the country. She retired from the stage twenty years ago and for fifteen years had lived at the Drexel Home.

EATON.—Mary and Doris Eaton, who are appearing as Tyltyl and Mytyl in "The Blue Bird" at the Manhattan Opera House, have signed a contract by which they will be starred in a Drury Lane extravaganza in London, following the close of the New York engagement.

FISHER.—Alfred C. Fisher, a member of one of "The Only Girl" companies, has enlisted every member of his organization from the leading woman to the stage hands, a total of twenty-nine, as members of the Actors' Fund.

HILL.—Uly S. Hill, of New York city, assumed the management of Harmanus Bleecker Hall, Albany, N. Y., this week, succeeding Harry S. Carter, who acted as resident manager since Sept. 1. Mr. Hill has had a wide experience in the theatrical field, having managed theaters for Moses Reis in Syracuse, N. Y.; Akron, Ohio, and other cities. For the past five years he has filled the position of booking manager and traveling representative for Mr. Reis in the New York office.

HINSDELL.—Oliver E. Hinsdell, of the "Experience" company, now playing in Boston, appeared under the auspices of the Drama League, at the Boston Public Library Tuesday afternoon, Dec. 7, in a lecture recital of Alice Brown's prize play, "Children of Earth." During his stay in Boston Mr. Hinsdell has established himself as an interpreter of the first rank.

HOGARTH.—Lionel Hogarth, stage-manager for Maude Adams, has resigned his position, and will sail for England to join his regiment, which will shortly start for the front. Mr. Hogarth is a young English actor who has been in this country for several years.

LEA.—Flora Lea, who recently came into prominence when she took the place of Adelaide in "Town Topics," has supplanted Mme. Baldina as premiere danseuse of "The Passing Show of 1915."

LEAVITT.—Michael B. Leavitt, who is to be the recipient of a monster testimonial at the hands of the principal amusement managers of America as well as many distinguished personages in all walks of life, first saw the light of day in Germany, June 25, 1843. With his parents he came to Boston when one year of age, so that to all intents and purposes, he is, and has been, the same as a "simon pure" American. "Mike" Leavitt, as he is affectionately called by his intimates, commenced his amusement career when only seventeen years of age, and probably no American manager ever lived that has had his varied and widely known career of half a century in all parts of the world. This testimonial, which promises to be the grandest given here in the past decade, marks Mr. Leavitt's retirement from the amusement profession, of which he has been such a shining light.

OWENS.—Hamilton Owens has resigned as dramatic editor of the *Press* in order to join the editorial staff of the *Evening Mail*. No successor to Mr. Owens has as yet been appointed.

RANDALL.—William W. Randall, the well-known theatrical manager, like many other leading managers, is now largely interested in "the movies." He only recently returned from a protracted stay in California, where he went last year on a big moving picture proposition that he got over. Mr. Randall in conjunction with Miss Adeline Leitzbach, the scenario and play-writer, will be associated in the play, sketch and scenario business on a large scale on the first of the year. Miss Leitzbach and Mr. Randall in collaboration have recently finished two big plays, that are in the hands of large producing managers. Mr. Randall has the business direction of the M. B. Leavitt testimonial, which is just now attracting considerable attention from the magnitude of the plan and scope of this gigantic affair.

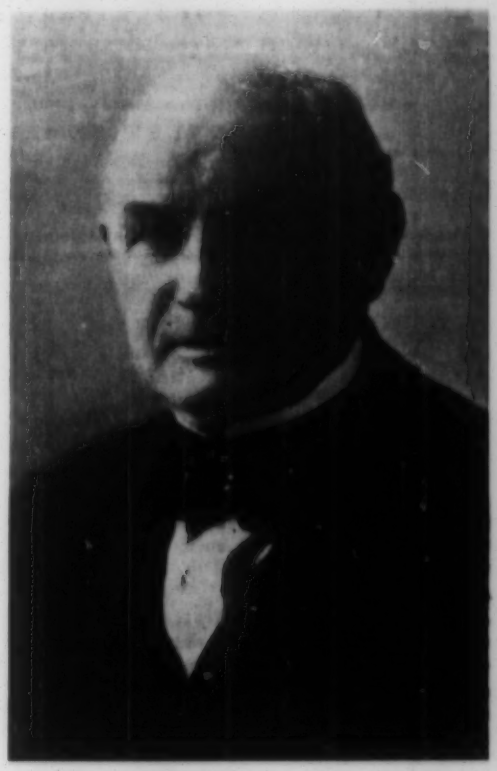
REICHER.—When "The Weavers" was produced by the Frie-Buehne in Germany more than twenty-five years ago, Emanuel Reicher played the role he is this week creating in the English language, that of Old Ansorge. Max Reinhardt was an actor in the original company, playing Old Baumert, entrusted to Adolph Link in the present production. Mr. Reicher and Mr. Link are renewing an artistic association which began when both were young on the stage in Germany.

REYNOLDS.—The newly-formed firm of Corey, Williams and Riter could have made no better start in organizing its executive staff than in obtaining William Bartlett Reynolds as business-manager to travel with Mrs. Fiske's production of Marion de Forest's comedy, "Erstwhile Susan." Perhaps, no one in New York in the same line of endeavor has represented a more distinguished list of stars than Mr. Reynolds. During his long association with the Charles Frohman office as one of John D. Williams's lieutenants he has looked after the interests of Ethel Barrymore, John Drew, Marie Tempest, Billie Burke, William Gillette, Kyrle Bellew, Marie Doro, Blanche Bates, Madame Nazimova, and others. Mr. Reynolds's engagement with the Corey, Williams, Riter Company comes upon his return to town after furthering the interests of Miss Tempest in "The Duke of Killicrankie."

M. B. LEAVITT,
Veteran Theatrical Manager.

TAYLOR.—Laurette Taylor, who recently returned to America after a long engagement in London, was successfully operated on Dec. 9, in her apartment in the St. Regis for an abcess in her side. She will shortly leave for a brief vacation in Florida.

VESSELLA.—Oreste Vessella, the composer of the new musical comedy, "Tit for Tat," is one of the most poplar band masters in the country. He plays nine months in each year at the steel pier, Atlantic City. Mr. Vessella was born in Alife, Italy, and studied music at the famous San Pietro a Maielle Conservatory in Naples. He came to America fourteen years ago and his first engagement was as clarinet soloist in an Italian band at Atlantic City. "Tit for Tat" is his first ambitious effort.



MR. GERALD GRIFFIN,
Popular Actor, Sixty-one Years Old on Dec. 12, and in His Thirty-eighth Year on the Stage.

"HONEST" JOHN OF OSHKOSH

(From the Northwestern.)

But, for a time, to digress to "Honest" John Williams himself.

A son of Robert Williams and Jane Jones, who came to America from Wales in 1849, he was born in Oshkosh. His early boyhood was spent in Berlin. At fifteen, he was the sole support of invalid parents. Starting work in a sawmill, he progressed, by degrees, until he was promoted to the office of driver of the city's lone sprinkling cart. From that, he became a teamster on his own account. Even then, the theatrical spirit expressed itself, for he hauled all of the brick with which the Berlin Opera House was constructed. Then he became its manager and, such bills as Spencer's McIntyre and Heath Minstrels; Stewart's "Two Johns"; John Ransone's "Across the Atlantic"; George Adams in "He, She, Him, and Her"; John Dillon, and other favorites of those days were frequent bills. Williams was making good.

It was about this time that the wrestling craze swept over the Northwest. It is still recorded in the history of the game how Evan Lewis, "The Strangler," met John McGoorty, in the memorable match that John Williams promoted. The elder McGoorty—he was the father of Eddie McGoorty, the boxer, and died but a few months ago—was considered one of the best collar and elbow wrestlers of the West, and held his own with most of them. Lewis was master of catch-as-catch-can. The upshot of that famous encounter was the first fall for McGoorty, with Lewis winning two falls in succession. Convinced that his career as a wrestler was at an end, the elder McGoorty retired from the mat soon after. As manager of "The Strangler," Williams dealt with William A. Brady, theatrical magnate and one-time manager of James J. Corbett, in the famous encounter which resulted in Mrs. Pat Campbell canceling her American engagement under Brady's management, as she refused to be represented by a handler of athletes.

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SUNDAY AMUSEMENTS

GRANTING, for the sake of argument, that prohibition is entitled to a place in the front ranks of reformation, why do some of the advocates of that movement take the stand, by implication, at least, that the playhouse is on a level with the brothel or the saloon on Sunday? Prohibition as a party does not, as we understand it, proscribe the Sunday theater, but it is arm in arm with the class that does.

This war on Sunday amusements hurts the smaller cities more than it does the big cities. In the former there are fewer resorts for such as care to exercise their constitutional rights by not occupying seats in the sanctuaries. The system of business in this country is so conducted that the majority of the community have no other day than Sunday on which to rest. If men and women are so situated that they do not care to take the sort of rest which the church offers, there should be no law prohibiting them from any enjoyment or rest they may select so long as their choice does not run counter to law and order.

One of the unjust features of this prohibitive legislation is that it is usually passed by the contingent that does not live in the community that is subjected to it. Richmond, Va., is an example. It is a progressive city. Its people are liberal and charitable. But the constitution of Virginia provides that the capital of the State shall be subjected in many respects to such legislation as may be passed by the legislature. The legislative majority comes from the back settlements. There are few States in the South where the prohibition movement is stronger than in Virginia. While it is not sufficiently rampant in Richmond to pass all the laws which favor its interests, it is sufficiently active and determined to make a coalition with the backwoods contingent to enact legislation that compels the majority in the city to yield.

Considerable capital has been invested in Richmond in the amusement business. There are more playhouses of the minor sort in that city than there are in any city in the South. And yet these houses are shut as closely on Sunday as are the saloons. Because, as we have stated, Sunday is the only day the majority have of enjoying such recreation or rest as they care to take, they are prohibited from going anywhere except to church, or making the rounds of the country in motor-cars, and many of them cannot enjoy this pleasure for the reason that they cannot afford it.

While it is not equally rampant in Iowa, our correspondent in Des Moines informs us that if the crusade started in that city for the closing of every sort of amusement is successful, the lid will be clamped down on every motion picture and playhouse in that city by January next.

THE MIRROR has no wish to concern itself with any of the fundamentals of the Prohibition or any other party. But when any movement interferes with interests of which THE MIRROR is the acknowledged advocate, it protests. The theatrical interests of the country demand some concerted action that will protect them from such legislation as puts the theater on a level with the saloon or the brothel.

ABOUT FACE!

THE worm will turn, especially if it is the worm of the still. It is an ancient adage and it may not always be so. Not long ago a wave of reform rolled over Iowa. Reform always starts in on the gin-mill. Fort Dodge, which is in Iowa, had a large quota of starting points. The wave swept in upon them and when the heave had abated the dealers found themselves on the high and "very dry." After the first of January next, there won't be a water-wagon in the town. There will be no waiting list of the signers of the pledge.

What did the dealers do when they found their occupations gone? They thought not of constitutional rights, if they had any. In the coinage of the sports, "they took their medicine." They counselled among themselves and passed the hat. They did not propose to "hike" from the town in which their lots had been cast for years. When the coin in the hat was counted the dealers resolved to appropriate the same in the erection of a pretentious opera house and to operate the same on the standards which tend to uplift the theatrical profession.

It was a good move. It is to the credit of the trade that was turned out of its old business. Having taken this step to assist in the regeneration of Fort Dodge, the reformers can do no more than return the compliment and give the new temple to the drama the success it will undoubtedly deserve. The dealers have met the reformers more than half way.

NOTICE

The Dramatic Mirror special vaudeville number will bear date of December 25 and the regular annual issue will be dated January 29. We thus give notice early enough for those desiring to be represented in these two special issues to make application for space while choice space is still available. Both issues will sustain the favorable record which the Mirror has made in the past and of which it is rightfully proud. The Annual will mark the completion of the thirty-seventh anniversary of the founding of The Dramatic Mirror, and will go into the hands of practically every dramatic critic in the United States, Canada and London. While the vaudeville number will be devoted largely to the interests of the variety stage, the Annual will be one of the most comprehensive issues ever undertaken and will not only present a summary of the year's plays, but contain a large number of pages devoted to stage fiction, stage favorites and miscellaneous matter of special interest to players as well as their friends "in front."

TRY THIS ON YOURSELF

In response to several requests for a reliable regimen which will reduce fat without injury to the system, THE MIRROR submits the following, its indebtedness for which to Mr. Hamilton Ravelle is courteously acknowledged. It is prescribed by one of the leading specialists of London:

Sip hot water, with lemon, in morning.

Breakfast, 9.15 to 9.30.—One or two cups of tea or coffee sweetened with saxin or saccharin. No milk or cream. One or two of the C or Royal or Crown biscuits from Betchley, of 167 Oxford Street W. As a change one ounce of dry toast may be taken; four to six ounces of lean beefsteak, chop or kidneys, or of chicken or game, or lean cold tongue—or of grilled or boiled sole, plaice, cod, turbot, brill, haddock, or whiting. Condiments: Worcester and anchovy sauce; ketchup, pepper, mustard, salt, vinegar, walnut pickles, horseradish.

Lunch, 2 P.M.—Three or four ounces of lean beef, mutton or lamb, or chicken, or game or rabbit; hot or cold roast, roast or boiled (gravy to be cleared of fat), three to four ounces of green vegetables and a baked apple. One C biscuit, Cambrunnen water; a glass of wine, claret or Moselle, as liked.

Afternoon.—Cup of tea, with lemon.

Dinner, 6 P.M.—Clear soup; four ounces of any fish, as at breakfast, and four to six ounces of any meat, etc., as suggested for lunch. Must be plain, without any bread, sauce or crumbs; no fat in any form. Four to six ounces of vegetable as before, and two to three ounces of stewed fruit, free from sugar. Saxin or saccharin for sweetening. One or two C biscuits. Water and wine as already suggested. A cup of black coffee with saxin.

A cup of bovril or beef tea may be taken at any time.

Salads and Vegetables.—Watercress, radishes, lettuce, cucumbers, mustard and cress, spinach, asparagus, celery, Brussells sprouts, cabbage of any kind, cauliflower, brocoli, artichokes, sea cali vegetable marrow, green beans, tomatoes, Endive sorge, salsify.

ACTING AT THE BANDBOX

The Continental comedies now being given at the Bandbox require no comment from press-agent or theatrical reporter. Playgoers attending them, generally, know what they are. But as to their rendering?

The performances are not of even merit; but the crude instances are made up for by some moments of rare histrionic artistry; Miss Lopokova's winsome sincerity and gracefulness; Mr. Conroy's characterization of the unkempt cynical novelist.

For subtlety of personation, exquisiteness of diction, artistic poise—the bouquet must nightly be awarded Mr. Ralph Roeder. It is somewhat questionable if his playing of de Musset's "Comte" would be appreciated by a music-hall audience, but at the Bandbox, on a representative evening, every nuance of his elocution and facial play and gesture must be welcomed with comprehending delight.

In its style, I know of nothing now in New York comparable to this performance of Mr. Roeder's, except Mr. Reeves-Smith's acting in "The Unchastened Woman." Many a popular actor and actress on Broadway might profit by a study of this sensitive portraiture at the Bandbox, near Third Avenue. A. SWANN.

DEC. 5, 1915.

MR. MARTIN HARVEY'S TRIBUTE

MR. MARTIN HARVEY,
New Theater,
CARDIFF, ENGLAND, Nov. 25, 1915.

Editor DRAMATIC MIRROR, NEW YORK:

DEAR SIR.—I am delighted to renew my subscription, as I like to keep in close touch with all that is going on in the United States. I should like to take the opportunity of complimenting you upon the high plane maintained in the conduct of your journal.

Yours faithfully,
MARTIN HARVEY.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

M. H. J., Boston, Mass.—In "The Blue Bird," Mary and Doris Eaton are Tyltyl and Mytyl.

F. H. FOSTER, Hamilton, Can.—The last address we had for Carol Arden was with the Glass stock, El Paso, Tex.

MISS OSBORNE, Yonkers, N. Y.—Joseph Gillow is in the city at present and receives his mail at the MIRROR.

E. M. C., Cleveland, O.—The Vaughan Glaser stock closed in Detroit, and we do not know where the members of that company are now located.

DOROTHY JONES, Sacramento, Cal.—It was Renee Kelly, and not Reine Davies who played in the western company of "Daddy Long-Legs."

MISS L. F., Pittsburgh, Pa.—There is a stock company playing at the Empire Theater, Pittsburgh, headed by Marguerite Bryant.

A. H. M., Homer, N. Y.—In the May 6, 1915, issue of the MIRROR, on page fifteen, we published a notice of the marriage of Lillian Walker to Frank Harrington, stating that Miss Walker was from Portland, Ore. That is the last record we have of her.

L. M., New York City.—In the cast of "Sinners" when it was first produced in New York City were: Robert Edeson, John Cromwell, Walter Walker, Warren Munsell, Charles Richman, Alice Brady, Emma Dunn, Gertrude Dallas, Florence Nash, and Frances McGrath.

A. S. BROWN, Inquirer.—Louis Randolph is now playing in "The Eternal Magdalene," at the Forty-eighth Street Theater, New York City. 2. There is no truth in the report that Blanche Bates is dead. 3. We do not know where Miss Gilmore is at present.

CONSTANT READER, Hartford, Conn.—In our reply to your query last week we gave you the names of the members of the Florodorean Spanish Girls. In the Sextette were: Margaret Walker, Vaughn Texmith, Marie Wilson, Marjorie Relyea, Agnes Wayburn, and Daisy Greene.

PITTSBURGH READER.—Orme Caldara played the son, Richard Glider, in "Within the Law." 2. We do not know where Carl Brickert is at present. The last address we had for him was with the stock in Baltimore. 3. The play "Ready Money" has not, we believe, ever been published in book form.

L. M. CARR, Hammond, La.—Yes, Alice Baxter played in "Everywoman" last season. There is an E. H. Baxter who played in "The Mountain Climber" and "The Cub," but we do not know if he is a brother of Alice Baxter. 2. We will answer your question in regard to the motion picture next week.

BERT R. TAYLOR, Toronto, Ont., Can.—Kathleen Clifford has appeared in "The Girl from Kays," "The Debtors," "Top o' the World," "Little Boy Blue," and in vaudeville. 2. Blanche Sweet was in pictures with Biograph, Griffith, and Lasky. Before entering motion pictures Miss Sweet, then known as Sarah Sweet, was in the chorus with Gertrude Hoffmann. 3. Joseph Santley is in "Stop, Look, and Listen!" 4. The subscription rate for the MIRROR for one year to Canada is $3.50.

GOSSIP

Marguerite Namara is sitting for a portrait by Alpheus Cole.

John Cope and Madeline Delmar have been engaged for "Erstwhile Susan," the comedy by Marion De Forest in which Mrs. Fiske will return to the stage.

William Bennett has joined the cast of "Her Price" which opened at Wilkesbarre on Dec. 10. The play will be presented in New York during New Year's week.

Maisie Gay, of the Adelphi Theater, London, who was last seen in America in "The Quaker Girl" has joined the cast of "Sybil."

An exhibit of color drawings and paintings on silk, by Wilmot Gordon, opened on Dec. 8 at the studio of P. T. Frankl, 425 Fifth Avenue. Mr. Gordon has studied with Leon Bakst, the designer of the costumes and painter of the stage decorations for the Russian Ballet.

JESS WILLARD HOOTED

Los Angeles Audience Hissed the Champion from the House at a Houdini Performance

When Jess Willard won the championship from the "coon," the old-time sports were cast down by the report that the winner was a "gent." The latter title did not comport with the sport's idea of a ring fighter. If the report in the Los Angeles *Record* of Dec. 1, is correct, Jess Willard has forfeited his right to the title "gent."

He was at a theater where Harry Houdini was doing his tricks, Houdini asked for several gentlemen in the audience to come up on the stage and watch one of his tricks so as to testify that there was no deception. Several responded, but Houdini who knew the "champeen" was in the house asked him to be one of the committee. Willard did not move and Houdini called to him that the audience wanted him to come down. Willard grunted back:

"Aw, g'wan with your act, I paid for my seat here."

Houdini again requested Jess to come on.

"Give me the same wages you pay those other fellows and I'll come down," rumbled Jess. Houdini said he would gladly do so, but the "other fellows" were not paid.

Again the "champeen" roared, "Aw, g'wan with the show." The audience roared back at the "champeen." Houdini then signaled silence and turning his face up to where the "champeen" was glowering he said, "Willard, I have just paid you a compliment. Now I want to tell you something else, I will be Henry Houdini when you are not the heavyweight champion of the world."

A roar of applause shook the house. Men and women alike joined in the clapping and cheering. A deep rumble from the balcony indicated that Willard was trying to make some retort and the cheers veered suddenly to hoots and groans.

"I made a mistake," said Houdini, addressing the audience. "I asked gentlemen to step on this stage and gentlemen only."

A renewed outburst occurred, during which Willard evidently left the theater. The next day Willard left town, a hated and hooted man.

KANSAS CITY GARDEN STOCK

KANSAS CITY, MO. (*Special*).—Dubinsky Brothers, lessees of the Garden, Kansas City, and owners of the stock company bearing their name, announce the coming of Mr. Harry Keefer, recently of the William A. Brady forces in New York, to be stage director for Dubinsky Brothers' Stock company at the Garden. The Dubinskys will launch a number of original productions at the Garden this winter. Mr. Keefer's last work in New York was as stage manager of "Stolen Orders" at the Manhattan. He was for twelve years stage manager for Robert B. Mantell.

Few things that Ed Dubinsky, leading man of the company at the Garden, has done, have been better than his work in the title roll of "The Calling of Dan Matthews." He was forced to take so many curtain call a Sunday night that the play was delayed. Sharing in his popularity were Irene Daniel in the role of Hope Farwell, Frances Valley as Grace Connors, Charles Cubine as Dr. Oldham, Barney Dubinsky as Denny Mulhall, James Bysel as Judge Strong, Billy Neubauer as Elder Jordan and Florence Woodward.

"Freckles," new version, prepared especially for Dubinsky Brothers, week Dec. 13.

DONALD BOWLES.

Donald Bowles has been released by Mr. Oliver Morosco to the "J. C. Williamson Ltd." Enterprises in Australia. Mr. Bowles will produce for this organization many of the plays originally directed by him for Mr. Morosco in this country. Mr. Bowles has probably directed more original productions than any stage director of his years in America.

CAINE WANTS SKETCH

Actor to Return to England Unless He Can Find Proper Vehicle for Vaudeville Engagement—Comments Upon Theatricals

Derwent Hall Caine, English actor-manager and son of Hall Caine, the novelist and playwright, will shortly return to England unless he can find a suitable sketch with which to play a brief season in vaudeville. He has received an offer from the London Coliseum to present his father's war playlet, "The Call of the King" and will accept the engagement provided he cannot unearth a dramatist in this country who will furnish him a strongly dramatic sketch for presentation in the varieties.

To a Mirror representative, Mr. Caine said he had read a great number of sketches but was unable to find one that would appeal, as he expressed it, to American audiences. "For the most part," he said, "they are talky and lacking in dramatic action. The vaudeville managers have extended me a fine welcome and are only waiting for me to find the right play."

"Haven't you the opportunity to produce your father's war sketch here?" was asked.

"Yes," he replied, "but I'm afraid it would hardly serve as the proper vehicle. You see, it oversteps to some extent the bounds of neutrality and then, too, I suspect that Americans are growing tired of war plays."

Mr. Caine is considering the possibility of presenting in the two-a-day a group of scenes from his father's plays. Probably the list would be selected from "The Christian," "The Eternal City" and "The Bondman."

The actor denied that he contemplated reviving "The Christian" in its entirety. "Miss Viola Allen has the prior claim to the play in this country. However, I would like to play John Storm here. It is my favorite role, I've acted it more than 800 times in England and only recently completed a successful re-appearance in it in London. I have rejected an offer to appear in motion pictures. The last time I played a screen engagement I contracted pneumonia from a three hours exposure in the water and I'm not particularly anxious to repeat the experience."

Mr. Caine commented interestingly upon things theatrical in England and America.

"A peculiar condition I notice here is the large number of legitimate theaters given over to the cinemas—beg pardon—films. This is not the case in London. We may come to it," he laughed, "but up to the present time regular houses remain dark, when they are not supplied with legitimate attractions.

"There is an amazingly large number of American plays being produced in London. This may be accounted for in part by the fact that the majority of English dramatists are unable to concentrate at present in the writing of a play, and, of course, no plays by Germans or Austrians are allowed to be staged. At any rate we are compelled to depend upon the Americans.

Mr. Caine appeared surprised at the many failures of the English importations this season. "I cannot understand why "Stolen Orders" should fare so miserably here. Perhaps, the proper atmosphere of realism was not given in the staging. Drury Lane spectacles have been known to fail in the English provinces because sufficient attention was not paid to the mechanical details."

While in this country, Mr. Caine is arranging a production later in the season of "Pete," a new version of his father's "The Manxman." It will be presented under the direction of Joseph Brooks.

NEWS STORY OF THE WEEK

DIED PLAYING "IN THE GLOAMING"

A twelve-year old boy in Washington, D. C., was a pupil of an old violinist in that city. One night recently the boy and his father called at the home of the instructor, presumably to talk about the boy's progress. At the end of the visit the old teacher took his violin and played his favorite, "In the Gloaming." It was his habit to do this when he had a guest. A few days later the boy went to take his lesson. There was no response to his knock. An article which the teacher used at breakfast was on the door-step. It indicated to the boy that something unusual had occurred. He returned home and told his father who went to the house. His knock was not answered. He forced the door and going to the old musician's room he found him dead, fully dressed, lying across the foot of his bed. His violin lay beside him. Somebody about the house recalled that shortly before he had heard the old air, "In the Gloaming" and then it ceased. Evidently the old man was playing his favorite when he was stricken.

This is the story of the end of Julius Schultz, 70 years old. He had been in this country forty years. His wife and daughter are in Berlin. They never came over. At one time he was a member of the Marine Band when Sousa was leader. They knew him, all of the orchestras; for some time he was first violin in the orchestra at Belasco's, in Washington. He had a number of pupils. He wrote to his wife regularly once a week. He was known to all leading musicians, and whoever knew him referred to him as the fine old violinist who played "In the Gloaming" with wonderful effect.

"EQUITY"

THE MIRROR extends congratulations to the Actors' Equity Association on its handsome organ, *Equity*, which has recently made its appearance and is distributed free to all members of the Association. Number one is a credit to the worthy player-folk who have devoted their efforts to the upbuilding of the organization which now boasts of a membership of 2,500 professional players. The first issue contains a dedicatory address of President Francis Wilson, an admirable article of two pages by Paul N. Turner on "Theatrical Contracts," which every player should read and digest, an editorial on the object of the association, a list of cases adjusted and a standing list of attorneys in all parts of the country associated with the A. E. A., who can be appealed to for legal advice, besides much other matter of special interest to the members. The little eight-page organ is handsomely printed with a title designed by Mr. Bruce McRae, which lends a certain artistic finish to the publication, and is in every way a credit to the A. E. A. It will be issued once a month.

"BLUE BIRD" IN AUSTRALIA

The Shuberts have completed arrangements to send the "Blue Bird" company on a two years' tour of Australia and the Antipodes next Spring.

JOINS NEW FIRM

Joseph Riter Becomes Partner of Madison Corey and John D. Williams

The new theatrical firm of Corey and Williams, who are to present Mrs. Fiske in Marion De Forest's comedy, "Erstwhile Susan," has been enlarged by the addition of Joseph Riter, of Pittsburgh. The new association appears on the door of its offices at 12 West Fortieth Street as Corey, Williams and Riter.

Mr. Riter has been active in theatrical management for many years. Of late he has been associated with the stock company directed in Pittsburgh by William Moore Patch. Last season he was interested in the road tour of May Robson. Mr. Riter is well known in Pittsburgh society, and is a member of the fashionable Duquesne Club of that city.

AL. JOLSON TO STAR

Comedian to Appear in "Robinson Crusoe, Jr." at the Winter Garden

Al. Jolson is to be starred by the Shuberts in the next Winter Garden production. The new piece, which is entitled "Robinson Crusoe, Jr.," will be put into rehearsal upon the return of Mr. Jolson from a short vacation in Florida. "Robinson Crusoe, Jr.," was written by Harold Atteridge and Edgar Smith. The music has been supplied by Sigmund Romberg and James Hanley.

UNDER NEW DIRECTION

Elsie Janis to Appear Under Management of Shubert and Morosco

Lee Shubert and Oliver Morosco will hereafter direct the destinies of Elsie Janis, having taken over the contract held by Charles Dillingham, under whose management she has appeared for several seasons. They will present her in "Betty," a musical comedy, which recently ended a long run at the Gaiety Theater, London.

Miss Janis was last seen in New York at the Cohan Theater in "Miss Information." Under the new management she will appear shortly in a new play at one of the Shubert theaters.

"THE MISSION PLAY"

In a recent issue of the MIRROR it was stated that the "Mission Play" which recently closed its 950th performance at San Gabriel, Cal., with one exception the entire cast was non-professional, and that Mr. George Osborne would not accompany the company on the road. THE MIRROR is informed by a Round Robin letter from the company that all of the parts in the successful production are played by experienced actors, and that Mr. Osborne will remain with the company. The play with its original cast will be seen later in this city.

ART DRAMA PLAYERS IN "GHOSTS"

A performance of Ibsen's "Ghosts" was given by the Art Drama Players at the Educational Alliance, East Broadway and Jefferson Street, last Monday night. Madame Agatha Barsescu appeared in the part of Mrs. Alving, while the role of Oswald was taken by Thomas Mitchell. Others in the cast were Roland Young, Raoul King and Eleanor Ford.

ON THE RIALTO

Lou-Tellegen, the Dutch-Greek-French actor, who is playing the part of an Englishman in "The Ware Case," is desirous of Americanizing his name. At last Saturday's matinee of the play, members of the audience were requested to suggest a new name. As yet the winning suggestion has not been announced, but all rumors favor that of George Lincoln Tell.

♠

The invasion of America by foreign actors, managers, playwrights, and composers continues with unabated zeal. Despite the protests of Wilton Lackaye and other revolutionists of the Lambs Club, a fresh detachment reaches our hospitable shores weekly.

The English list includes since the beginning of the war, the following: Sir Johnston Forbes-Robertson, Sir Herbert Tree, Granville Barker, Lillah McCarthy, Mrs. Patrick Campbell and her "Pygmalion" company, Phyllis Neilson-Terry, Marie Tempest, Graham Browne, Derwent Hall Caine, George Grossmith and the "To-Night's the Night" company, Lawrence Grossmith, Sam Sothern and "A Pair of Silk Stockings" company, Louis Calvert, Mrs. Langtry, the "Quinneys" company, the "Stolen Orders" company, Percy Burton, Harry Lauder, Roshanara, Ernest Dauban, F. Newton Lindon, James Matthews, Albert de Courville, Alfred Butt, Frank Collier, Robert Evett, Daniel Mayer, Henry Arthur Jones, B. MacDonald Hastings, Cyril Harcourt, and Leslie Stuart. Among those planning to come are Sir John Hare and Allan Aynesworth.

The French contingent comprises the Theater Francaise Company, Yvette Guilbert, and Sahary-Djeli. This force will be considerably strengthened when Sarah Bernhardt and Madame Rejane arrive with their companies.

In the German list are Emanuel Reicher, Arnold Korff, Else Alder, Charlotte and her associates in the Hippodrome Ice Ballet, and Toto, successor to Marceline at the Hippodrome.

♠

Following is a curiosity of dramatic criticism that is a "bit of all right" if you like your review written in the same manner as its subject. It is culled from the Philadelphia *Evening Telegraph* Nov. 30, and concerns "Ruggles of Red Gap," which was recently tried out in the Quaker City:

"Play? Play? you say. Oh, of course; how stupid. 'Ruggles,' of course! Certainly 'Ruggles' is a play-'show' they'd call it here in their American lingo. 'Ruggles of Red Gap.' (Extraudinary name. What?) Chap named Harry Leon Wilson wrote a book. 'Nother chap named Harrison Rhodes dramatized it, and they produced it at the Lyric Theater here.

"The Wilson chap's a bit of all right, and the Rhodes person made no such a bad try at playwriting. My word but they do pitch into these beastly Americans. They do really. Fact. It seems that Ruggles was a valet. Valet to the Honorable George Vane-Basingwell, brother to the Earl of Brinstead. Silly old sort, the Honorable George, not quite all there, y'know, a bit soft up above, and a reg'lar younger son. Always stony broke. Just the sort to forget himself and fancy he could play 'drawing poker' with a lot of vulgar rich Americans from Red Gap in the State of George Washington.

"Cleaned him out, they did. Staked his valet, Ruggles, and lost him. So Ruggles had to come to the Americas to do for an American Red Indian, they called 'Cousin Egbert.' Wild sort to look at, but a bit of all right, really. He became a sort of Beau Brummel to the aborigines. Naturally went to his head, it did, and he lost his sense of proportion a bit—servants will, y'know, if pampered. Fancied himself a gentleman and all that, and ended by marrying a native woman and starting a restaurant, the 'United States Grill.'

"Capital company. Fellow named Hers, Ralph Hers, does Ruggles. Great gorgeous blighter, named George Hassell to play the Honorable George. Rippin' he is, too, rippin'. Louise Closser Hale, for the squaw, 'Mrs. Effie,' frightfully good. Clever the lot of 'em are, very clever."

THE FIRST NIGHTER

"MAJOR BARBARA"

A Play in Three Acts by George Bernard Shaw. Presented by Grace George in Association with Mr. Louis Calvert at the Playhouse, Dec. 9.

Stephen Undershaft	Clarence Derwent
Lady Britomart	Charlotte Granville
Morrison	G. Guthrie McClintic
Barbara Undershaft	Grace George
Sarah Undershaft	Norah Lamison
Adolphus Cusins	Ernest Lawford
Charles Lomax	John Cromwell
Andrew Undershaft	Louis Calvert
Rummy Mitchens	Margaret Calvert
Snobby Price	Arthur Eldred
Jenny Hill	Mary Nash
Peter Shirley	Richard Clarke
Bill Walker	Conway Tearle
Mrs. Baines	Josephine Lovett
Bilton	Paul Bliss

Act I.—Room in Lady Britomart's house in Wilton Crescent, London. Act II.—The yard of the West Ham Shelter of the Salvation Army. The next morning. Act III.—Scene 1.—Same as Act I. The next day. Scene 2.—The Undershaft Munition Works at Perivale, St. Andrews. Time—The Present. Place—England.

London did not take appreciatively to "Major Barbara," for some reason which is probably inherent racially, but New York has manifested a decided liking for the comedy, which contains some of Shaw's most insidious humor and is full of his characteristic paradoxes. Miss George could not have made a better selection in adding to her repertoire. The reception extended to the play and the company was emphatically cordial and even enthusiastic. Besides, what added materially to the success was the gratifying fact that the parts were all in singularly competent hands, and whether we mention Miss George in the title role, or Mr. Calvert in that of the cannon king, a sort of British Krupp; that of the woman-beating English roughneck and general tough so capitally interpreted by Conway Tearle; the pitiable little martyr to her faith, Jenny Hill, so sympathetically portrayed by Mary Nash, or the hard-headed and wholly self-sufficient professor of Greek who beats the big drum in the Salvation Army, as presented in a masterly manner by Ernest Lawford, or speak of the role of Lady Britomart, a social brigadier general in the management of affairs—each and all leave a distinct impression of individuality and artistic cleverness.

In "Major Barbara" Shaw shows that the industry of manufacturing cannon has its advantages over the system followed by the Salvation Army to redeem the fallen. There are more fallen—more paupers—in England than in any other leading nation, and it is quite comprehensible that his satirical arraignment of English conditions were not to the liking of those responsible for them. The Salvation Army marshals all its forces to pick men and women out of the gutter and lift them to a better place. The great gun factory employs thousands of men; pays them good wages, and houses them in clean and wholesome homes. Who is doing more for society? Whether Shaw absolutely proves his case may be a matter of opinion, but he succeeds in converting his Salvation Army friends—Barbara is his own daughter, whom he has not met since her infancy—to his point of view, and he installs the hard-headed professor of Greek, Barbara's fiancé, as his successor in the works, no longer to beat the base drum.

The second act is a distinct departure for Shaw. It is what the non-Shavian crowd would probably call part of "a real play," for it possesses the picturesque interest of a play of action. The scene is a graphic representation of a section of the barracks yard of the Salvation Army headquarters, where Stephen Undershaft, the cannon king, has come at the invitation of Barbara to inspect her sphere of work, which she is to reciprocate by visiting his gun factory. Some interesting characters are introduced, and the whole-souled devotion to the cause of humanity as well as the many little dishonest and hypocritical shifts of congenital derelicts are both pathetically and humorously illustrated.

The last act affords a picturesque glimpse of the extensive gun works seen from the battlements of the institution, and the eye sweeps over a smiling Spotless Town peopled by the makers of aerial cruisers, submarines, and Big Toms. Here the conversion of Undershaft's prejudiced opponents is swiftly completed, and the gun king is even reconciled to Lady Britomart, incidentally his wife, and even to his antagonistic son, not to speak of Barbara and his other daughter.

It is in some respects one of the most enjoyable plays from Shaw's pen, in spite of a certain tendency toward the last to work out theories in a too profuse regard for details, which grows tiresome.

MME. YVETTE GUILBERT

Mme. Yvette Guilbert is making her sixth visit to America. Years have passed since her last appearance. She has matured in the interim. The voice of the boulevards has ripened into an art vibrant with imagination and dramatic suggestion.

Some one has said that Mme. Guilbert is a painter, by tone and gesture, of moods which are miniature dramas. Her opening recital demonstrated anew her skill and resource, her flexible personality, her eloquent pantomime and perfect diction. The repertoire ran the gamut of expression: gayety, drollery, tenderness, pathos and tragedy. It tested and proved the breath of her art. Mme. Guilbert is one of the great artists of our day.

Mme. Guilbert's first programme at the Lyceum theater numbered religious carols, "The Golden Legends," of the fifteenth and sixteenth centuries, two tragic marriage episodes of the middle ages, four popular refrains of the seventeenth century, and four chansons of the period of Marie Antoinette, the final one, "Colinette," being done in delicious English. One of the seventeenth century refrains, "Le Lien Serré," in which the perils of matrimony are wittily told, stands out in the memory.

Mme. Guilbert wore costumes of each period, reproduced from old prints by Paquin, in presenting her songs. She had the co-operation of the Trio de Lutèce. Mr. Ward-Stephens gave admirable and sympathetic assistance at the piano.

Other recitals will follow at the Lyceum theater.

PHILHARMONIC SOCIETY

The Philharmonic Society, under the direction of Josef Stransky, gave the fourth in its series of concerts, Dec. 8 at Carnegie Hall. Beethoven's overture to Goethe's tragedy of "Egmont" was the first number, followed by Brahms Second Symphony in D Major which was ably and gracefully rendered. Mr. Stransky's reading showed feeling and warmth for the beauty of the music.

The feature of the program was the first performance in New York of "Die Okeaniden," a new orchestral composition by Jean Sibelius, the Finnish composer. In its description of the sea nymphs at their sport it is purely impressionistic. It appealed more to the imagination than to the ear. Other numbers were Dvorak's "Scherzo Capriccioso" played spiritedly and Liszt's thunderous tribute to Mars, "The Battle of the Huns."

PLAN HUGE COLISEUM

$5,000,000 Building to Occupy Site of Eighth Avenue Car Barns

A project is on foot to build a Coliseum on the site now occupied by the car barns on Eighth Avenue, from Forty-ninth to Fiftieth Streets. An option has already been secured by the two syndicates formed for the purpose. It is understood that the enterprise is financed by Chicago and San Francisco capitalists. The plan involves an expenditure of between $4,000,000 and $5,000,000.

Fred W. McClellan, general manager of the Panama Canal Exhibition Company, has engineered the deal, and will continue in his present office if it is consummated. Mr. McClellan was formerly associated with Frederic Thompson in his Hippodrome and Coney Island enterprises.

The building will have a seating capacity of 15,000, and will take rank as the largest structure of its kind in the world, with the exception of the London Olympia. It is expected that it will occupy a place in the amusement business now allied by Madison Square Garden.

FORBES-ROBERTSON, SAN DIEGO

SAN DIEGO, CAL. (*Special*).—Sir Johnston Forbes-Robertson, now making his farewell tour of America, gave his share of the proceeds from the opening night of his San Diego engagement to the London Daily Telegraph Belgium Christmas Fund. He appeared at the Isis Theater, Dec. 9-11, in "Hamlet," on the occasion of the benefit performance. It was during his San Francisco engagement last December that he gave a special matinee on Christmas day for the same fund. He has been keenly interested in the Christmas fund for Homeless Belgiums and his forthcoming benefit performance of "Hamlet" was a substantial proof of his sympathies.

Because of the turning over of the Spreckles Theater to vaudeville, all road attractions now play the Isis in San Diego. This theater is owned by Katherine Tingley, a noted theosophist of the Pacific Coast. She has extended an invitation to Sir Johnston to visit her school near San Diego, and if he is able to accept, some special exercises will probably be given in his honor in the Greek Theater on the school grounds. This Greek playhouse was the first of its sort to be built in America and is the scene of regular activity on the part of Miss Tingley's pupils.

BERTHALD CONCERT GIVEN

Barron Berthald gave his first evening of music this season at the Waldorf-Astoria last Monday. Adolf Glose and Master Gordon Phillips, juvenile concert pianist, divided the instrumental honors of the programme. Mrs. A. Coleman Pierce and Mr. Berthald sang the "Trovatore" duet and a group of ballads each. M. Gretchen Near sang the aria from "Les Huguenots" and a scene from "Die Walkure," with Mr. Berthald. W. C. Nettum and Raymond Otis Hunter gave the "Forza del Destino" duet and solos.

In addition to his recitals at the Waldorf-Astoria and Carnegie Hall, Mr. Berthald will give a series of suburban concerts during the season, the first being at Flushing, the home of Master Phillips, in January.

CARD FROM MGR. TUNIS F. DEAN

BALTIMORE, Dec. 18.

Editor DRAMATIC MIRROR:

SIR.—Mr. Samuel F. Nixon has written Manager Tunis F. Dean to correct the impression that seems to prevail in some quarters as to the arrangement he has made with Mr. Poli for the stock company season at the New Academy of Music in Baltimore. Because of the scarcity of really first-class attractions this season that would warrant prolonging the regular season at the Academy until the early Spring, and rather than risk playing mediocre attractions that do not justify the regular $2 scale of prices which prevails at the Academy, Mr. Nixon decided to bring the Poli company to the Academy several weeks earlier than at first contemplated. Manager Dean makes the announcement that the alliance between Mr. Nixon and Mr. Poli is on the same basis as the engagement of regular plays and stars that appear at the Academy in the regular season.

A New York daily was in error, Manager Dean states, in its article on Friday last, wherein it published an account of Poli's season opening at the Academy around the holidays.

The exact date of the opening of the Poli Stock is optional with Mr. Nixon, as Mr. Poli is ready to bring his company to the Academy when all of the bookings now contracted for shall have appeared.

HELEN AVERY HARDY BUSY

The Wilkes Bros., of Salt Lake, have leased "Kick In" for the territory West of Chicago, and will feature Norman Hackett in the part of Chick Hewes. The tour began Dec. 22, and the time is being booked for the Wilkes Bros., by Mrs. Helen Avery Hardy, Eastern representative for their stock and road companies. In addition to Norman Hackett in the leading role, will be Doris Hardy, as Molly Hewes; George Duthie, as "Whip" Fogarty; Jerome Renner, as Charley Carey (the dope fiend); Ann Lockhart, as Myrtle, with the remainder of the cast to be later announced. Wilkes Bros., are already operating stock companies in Salt Lake, Sacramento, Butte, and Spokane, and will open Tacoma with a stock company Christmas Day. The activities of this Western film have no limit, their representative states, as they are in the market for new plays, both for stock presentation and road tour, and on the lookout for live towns and good actors.

LONDON STOCK NEWS

HOTEL CECIL,
STRAND, LONDON, W. C.

LONDON, ENG. (*Special*).—Mr. Noel Arnold, playing Charlie in the London "Kick In" company, was obliged to sail on the *Adriatic* on account of illness. His part has been played very successfully.

Miss Helen Maffna, of the London "Kick In" company, is taking back a prize Pekinese dog to America.

Miss Vera Finlay, of the London "Kick In" company, is one of the latest recruits from the legitimate to the films. Miss Finlay is to be starred shortly in a new feature film by Mr. Percival Lennon.

Miss Josephine Williams, of the London "Kick In" company, is to resume her picture work on her return to America.

Miss Edith Browning, of the "Kick In" company, is sailing for America on the *Rotterdam*.

DAVIS STOCK, PITTSBURGH

PITTSBURGH, PA. (*Special*).—The Harry Davis Stock company will open the season at the Grand Opera House, Monday, Dec. 27. The Grand at present has the Keystone-Triangle programme of films, but previous to going over to pictures was the home of Keith vaudeville. The Davis stock opened the new Davis Theater, but this house is now running Keith vaudeville. The rooster of the stock company has not been announced at this writing. Pittsburgh has been without a downtown stock company for several months, and the resumption of the Davis stock is good news. Mr. Davis will probably have some big surprise for Pittsburgh stock patrons, as is his usual custom, and a first-class organization can be assured of.

D. JAY FACKINER.

NEW YORK STOCK NOTES

Alice Fleming signed through Chamberlain Brown as leading woman for leads with the Harry Davis stock, opening Dec. 27.

Robert Gleckler closed as leading man at the Duchess, Cleveland, on Saturday, and will open next Monday with Poli's in Hartford.

Catherine Tower closes as leading woman in the Bronx this week.

Howard Lang will follow Mark Kent as character man at Poli's, Washington, Monday.

J. David Herblin, who closed at the Denham Theater, Denver, is under a five-year contract to Chamberlain Brown, and is now rehearsing in a Broadway production.

OTIS SKINNER COMING

Otis Skinner will begin his New York engagement this season at the Cohan Theater on Monday night, Dec. 27, in "Cock o' the Walk," by Henry Arthur Jones. He will play the part of dilapidated actor of the old school. Janet will be seen in the leading feminine role. Others in the cast will be: Vernon Steel, Reginald Barlow, Kenyon Musgrave, John Rogers, Harry Dodd, Walter Gibbs, Ernest Elton, Enid Bennett, and Rita Otway.

ACTORS' EQUITY ASSO'N

New Magazine Approved — Steps Taken to Amend Corporation Statutes

At the last meeting of the Council held in the Association's rooms, Suite 608 Longacre Building, Dec. 6, the following members were present: Francis Wilson presiding, Messrs. Edwin Arden, Edward Abeles, Edward Connelly, John Cope, Frank Craven, William Courtleigh, Edward Ellis, Frank Gillmore, George Nash, Milton Sills, Grant Stewart, Howard Kyle and Paul N. Turner.

New members elected:

Edna Baker	Charles Gunn
Charles Benton	Daryl Goodwin
Hattie Charles	Edith Lyle
Miriam Doyle	Mary G. Martin
Stanley Bass Hamilton	Kitty O'Connor
Helen Erskine	Roy Purviance
Reynolds Evans	Gillian Scaife

The first issue of "Equity" has scored a gratifying success as shown in the voluntary expressions of approval that have come to the office. The wide representation of the comments may be understood from three citations that we make, viz.: George Arliss writes from Chicago:

I was a little fearful that the Bulletin might look unimportant at first glance, but it is in every way dignified and worthy of our Association.

Edwin Mordant, of the William Gillette company, writes from Boston:

A most attractive journal, and it should be the medium for great results. I shall make an effort to add to its effectiveness as a self-supporting institution.

William Wagner of "Seven Keys to Baldpate" company, writes from Colorado Springs:

We are all delighted with it. It is a step ahead. Every organization should have a publication to keep its members in touch with all its movements.

None of us would wish to be denied a sense of humor in passing through life's tragi-comedy, and nothing is more certainly conducive than a stage career to the adoption of a happy-go-lucky philosophy. Just the same too much levity is the spendthrift of respect. By treating engagement contracts as "jokes," actors have encouraged cunning managers to victimize them. Some time ago an A. E. A. member told us he had been sent for by a producing firm, whose representative said to him: "Are you another one who will refuse to sign any but an Equity Association contract?" To which our ambitious member said he replied:

"I'll sign anything so long as it won't put me in jail." Happy go lucky, perhaps, but decidedly immoral on the part of a member of an organization like ours, and especially so in view of the fact that two other members, who had preceded him to the manager's office, had successively refused to sign the unfair contract that was proffered them.

A committee composed of Messrs. Cope, chairman, Abeles, Arden, Ellis and Sills has been appointed to study the matter of closing up the A. E. A. ranks for its march upon the enemy. It is felt the time is coming when we must all stand together in determined unity.

Referring to levity again: Nothing can so stir the risibilities of a man or woman acquainted with the conduct of theatrical companies, both in *front* and behind the curtain, as the wild ideas actors often hold as to the box-office receipts of an attraction with which they happen to be employed. Not infrequently they can be heard declaring that a management is closing a season prematurely in the face of highly profitable business. These ingenuous and inaccurate guesses sometimes lead to serious suspicions and mutual upbraidings. How often has a manager taken all the wind out of his traducer's sails by laying his real hand on the table!

Sometimes our personal acquaintance with a defendant or his attorney, proves a factor in securing adjustments that are above the law. An instance of this kind occurred last week, wherein a corporation was bankrupt with one week's salaries due the actors for services rendered. Under the statute not a cent of the sum could be recovered. Nevertheless we are promised a cash settlement of fifty cents on the dollar, which our members involved have been glad to accept.

Practical steps are being taken by which we hope the statutes governing corporations will be amended in such a way as to abolish their present injustice to actors.

A film corporation that refused to give an actor more than a fraction of his daily wage, after holding him in make-up from 9 a. m. to 1 p. m. on a certain date, has not only settled in full, but paid our attorney's costs as well.

By order of the Council,

HOWARD KYLE, *Corr. Sec'y.*
GRANT STEWART, *Rec. Sec'y.*

MODERN STAGE'S NEXT BILL

The next programme of the Modern Stage, to be given at the Garden Theater on Jan. 11, will comprise four one-act plays. In the bill will be Theodore Dreiser's "The Girl in the Coffin," Hugo von Hoffmanstahl's "Madonna Dianora," in which Hedwig Reicher will appear, and two playlets by David Pinski, "The Dollar" and "The King."

IN AT THE FINISH

"September Morn" played at Yazoo City, Miss., recently, the receipts being $125.00 more than when the company played there last season. Mutt and Jeff, Nov. 17 to capacity of house. J. A. Coburn's Minstrels Nov. 23 to splendid business.

"A Fool There Was," Dec. 8; "A Pair of Sixes" 13; "High Jinks" 17; "Bringing Up Father" 24 and "The Red Rose" 31.

J. W. STOUT.

The Alhambra, a new theater, opened Dec. 23 in Torrington, Conn., with "Young America." The house cost $100,000.

Johnstown, N. Y.: The bill at the Grand Opera House, week of Dec. 6, was Charles H. Rosskam's offering, "The Chicago Stock Company," showing a repertoire of New York successes, including Cohan and Harris comedy, "Nearly Married," Blanche Walsh's great success, "The Test"; George M. Cohan's comedy, "Get-Rich-Quick Wallingford"; Robert Edeson's "Where the Trail Divides," and New York's sensation of last season, "Under Suspicion." "The Only Girl," Dec. 30.

A. L. SCHWADAS.

Detroit, Mich.: The Permanent Players at the Avenue Theater produced "The Yoke," week of Dec. 5, and the performance was favorably received to a splendid business. "Uncle Tom's Cabin," week of Dec. 18.

FRANK HUNT.

"Shore Acres" is the Christmas week attraction of the North Brothers' Stock company in Omaha.

RUSSELL.

DEATH OF STEPHEN PHILLIPS

Stephen Phillips, dramatist and poet, died Dec. 9, in Deal, England, following an illness of several months. He was forty-seven years old.

Stephen Phillips was born in Somertown, England, and was educated for the civil service. Abandoning his original ambition he became an actor. He left the stage to devote his attention to literature.

After the publication of "Endymion," in 1898, Mr. Phillips was commissioned by George Alexander to write a play. The result was "Paolo and Francesca," which had a great success. Later, Sir Herbert Tree produced several of his plays, including "Herod," "Ulysses," "The Sin of David," and "Nero." William Faversham produced "Herod" in New York, in 1909.

Among his poetical works which stamped him as a man of genius are: "Christ in Hades," "Marpessa," "The Woman with the Dead Soul," and "The Wife."

CLOSED

Gaskell and McVitty's "The Calling of Dan Matthews" closed last Saturday night at Northwood, Iowa, and the people came to Chicago. Several will be with a new production of "Under Cover," which plays the one-night stands to the coast, opening Christmas, at Mason City, Iowa. James A. Feltz is advance agent.

"Freckles" (Western) has been contracted for a trip over the Cort circuit, starting the middle of January. The three plays of this title are doing quite a good business and one of them took bigger gross money week before last than it has any week of the season.

Robert Sherman closed his stock company at Davenport, Iowa, after two weeks. "Don't Lie to Your Wife" closed Tuesday of last week, at Centralia, Ill.

"On Trial" closes Jan. 1, at Oshkosh, Wisconsin.

Halton Powell is putting out a twenty-five people tabloid which will open on the Butterfield vaudeville time early next month.

Halton Powell has closed his Western "Safety First."

HAWKS TO SEEK HEALTH

Wells Hawks, writer and press agent, who has just recovered from a long and dangerous attack of pneumonia at Bellevue Hospital, has gone to the mountains for his health. He has locksted at his old home, Charlestown, W. Va., in the Valley of Virginia, and is at the Hotel Jefferson. For the last year he has been writing for the New York papers, doing the principal theatrical interviewing for the *American*, as well as press work. As soon as his health admits he will devote his time entirely to writing, making Charlestown his permanent home. Mr. Hawks's last road engagement was as press agent for the Ringling Brothers' Circus.

TO HOLD "OLD BOYS NIGHT"

E. H. Sothern announces that he will hold an "Old Boy's Night," at which all those who attended the first performance of "Lord Dundreary" on Oct. 18, 1858, at Laura Keene's Theater, will be admitted to the present revival at the Booth Theater by proving by communication with Mr. Sothern that they were present on that night.

CURTAIN RAISER AT THE BOOTH

"A Nocturne," a one-act play by Anthony P. Wharton, will precede the performance of "Lord Dundreary" to be given at the Booth Theater on Dec. 17, for the benefit of the British War Relief Fund.

MRS. LE MOYNE HONORED

Friends Hold Memorial Meeting in the Lyceum Theater

Friends and associates of Mrs. Sarah Cowell Le Moyne held a meeting under the auspices of the MacDowell Club, in the Lyceum Theater last Sunday afternoon in memory of the late Mrs. Sarah Cowell Le Moyne. Daniel Frohman presided and introduced those who took part in the exercises. The Rev. Percy Stickney Grant spoke in appreciation of her life and work. Arthur Byron spoke of her place on the American stage and Harriet Ford related reminiscences of her association with her.

Mrs. Fiske read Browning's "Asolanda." Emma Roberts sang "Years at the Spring" and Mr. and Mrs. David Mannes rendered violin selections from "Parsifal."

MARRIED

Marie Lumley and George R. Swartzkopf, members of the Phillips Players now touring Pennsylvania, were married in Milton, Pa., Dec. 7. Miss Lumley was formerly a member of "The Lady Buccaneers."

Harold McMahon, late of the Boston United Booking Offices and now treasurer of the Princess Theater, New York, was married recently to Grace M. Wholey, of Boston, a non-professional.

Livingston Gilson Irving, son of Samuel Irving, Mayor of Berkeley, Cal., and Betty A. Gerke, a former dancer on the vaudeville stage, were married Dec. 4 in San Francisco.

DEATHS

HEGNER.—Anton Hegner, fifty-four years old, noted as a 'cellist, died Dec. 4, in the Polyclinic Hospital after a short illness. He was born in Copenhagen, and commenced studying the 'cello at seven years of age in the Copenhagen Conservatory, making his debut at fourteen. His first appearance in this country, to which he was brought by Walter Damrosch, was at Carnegie Hall, where, playing alone, he achieved a triumph. Mr. Hegner toured with Adelina Patti on her last visit to this country.

MARTINKA.—Anthony Martinka, eighty-three years old, inventor and manufacturer of apparatus used by magicians on the stage, died Dec. 4, at his home in this city. He was a partner with his brother, Francis J. Martinka, in the firm of Martinka and Co., at 493 Sixth Avenue, and also was proprietor of the Magical Palace at that address. Mr. Martinka was born in Hungary, and came to this country when a young man. He was unmarried, and is survived by his brother.

HOLLAENDER.—Gustav Hollaender, musical director, composer, and teacher of the violin, died in Berlin, Germany, on Dec. 5. He was sixty years old. He was a brother of Victor Hollaender, composer of "Sumurun."

EDNA ROLLAND (Mrs. Harry Ellis) died suddenly, Nov. 26, at Colorado Springs, Colo., from a hemorrhage of the stomach. Miss Rolland was leading woman with Dave Lewis in "Don't Lie to Your Wife," and last season was with the Ryan Riesfield act. At the time of her death she and Mr. Ellis were in the employ of the Pike's Peak Photoplay Company at Colorado Springs. Burial took place at her late home in Neenah, Wis.

JESSE T. HODGES, of the "On Trial" company, father of the little girl, Maxine Hodges, who is playing the child's part in the company, and husband of Bernadette Hodges, also a member of the company, died Nov. 30 in the Buena Vista Sanitarium, San Francisco. He had been ill about three weeks. He was forty-four years old. Burial took place in the Actors' Fund plot in San Francisco.

WILLIAM S. MCKIBBIN, one of the pioneer hotel men of the Middle West, died at his home in New Castle, Pa., Dec. 4, age eighty-two years. Mr. McKibbin, years ago, was a canal boatman on the old Erie and Pittsburgh Canal. He was engaged in the hotel business for fifty years and was the proprietor of the Continental Hotel, Knox Inn and McKibbin Hotel in New Castle, Pa., and the Lyceum Theater Cafe in Cleveland, Ohio. For years he catered exclusively to the theatrical profession and colored a wide acquaintance among its members. He was a great lover of horses and owned and raced many high-class trotting horses.

ALEXANDER.—Mrs. William Alexander, a stage favorite twenty years ago under the name of Lillie Hinton, died Dec. 2 at her country home at Ocean Height, N. J., from heart disease. Her husband was known in the minstrel world as Billy Wilson.

PATA.—Professor Gustave A. Pata, for twenty-five years a member of the Boston Symphony Orchestra, died Nov. 30 at the home of his daughter, Mrs. Emilie Bohn, at Bath Beach, in his eighty-third year.

KIERNAN.—Thomas Kiernan of the trio, Kiernan, Walters and Kiernan, died at his home, 261 Prospect Park West, Brooklyn, Nov. 3. Mr. Kiernan had been in vaudeville the past few years. Previous to that he was general stage director for Fisher and Ryley's "Florodora" and "Glittering Gloria" companies. While with "Florodora" he gave Edna Goodrich and Evelyn Nesbit their first stage engagements.

CHARLES ALLEN, SR., well known in theatrical circles in New York and New England, a skipper during the Civil War, horseman and merchant later, died in Providence, R. I., Nov. 27, of pneumonia, aged seventy-three years. He was the owner of the Star Theater and the Allen Opera House, in Providence.

WILLIAM BRUMMELL, leading man in a company playing "The Derelict" at Gary, Ind., died suddenly in that city, Nov. 26.

JAMES H. S. ELLIS, fifty-seven years old, a former mayor of Rensselaer, Ind., and for the last fifteen years owner and manager of Ellis's Theater, in Rennsselear, died at St. Luke's Hospital, Chicago, Nov. 26.

BOURLIER.—Colonel Alphonse Bourlier, many years prominent in the theatrical business in Louisville, died Dec. 1 of a complication of diseases. Thirty years ago Colonel Bourlier leased with his brother Emile, the old Masonic Theater at Fourth and Jefferson Streets, Louisville, and assumed the active management of the house. With the leasing of the Masonic by the Meffert Stock company he dropped out of the theatrical business and did not re-enter it until the present Gayety Theater was opened when he was its first manager for two seasons.

ACTORS' FUND BENEFIT

Daniel Frohman Announces Annual Performance for January 28

Daniel Frohman, President of the Actors' Fund of America, announces that by arrangement with Lee Shubert, the annual benefit for the fund will be held at the Forty-fourth Street Theater, Friday afternoon, Jan. 28. It will be the first of a series of benefits to be organized in all the large cities to swell the $1,000,000 plan for maintaining the fund.

Mr. Frohman is arranging a programme which at present includes E. H. Sothern and company in a special play; Ethel Barrymore in a one-act play by William C. De Mille; Blanche Bates in a playlet by Harriet Ford; Elsie Janis, Francis Wilson, Otis Skinner, and James J. Corbett.

GOSSIP

Ferne Rogers will begin her season in the Western company of "The Princess Pat" on Christmas Day. Victor Herbert will direct the orchestra for the first week.

Rupert Hughes has leased the four-story and basement dwelling at 135 East Seventy-first Street.

Madame Mathilda Cottrelly will distribute the Christmas presents to the members of the Stage Children's Fund at their entertainment, to be held at the Comedy Theater, Sunday evening, Dec. 26.

The incidental music for the Montmarte fete scene in "Ruggles of Red Gap" has been composed by Sigmund Romberg.

Augustus Neville and Oliver Martell have left David G. Fisher's production of "Lavender and Old Lace," which had a week at the Lyceum in Detroit.

Clive Hartt, the "Bally Hoo Boy," author of "Billiard Babbies" and many other stories, is now doing the press work for the North Star Theater, 108th Street and Fifth Avenue, where he is being featured as "The Greatest of all Chaplin Impersonations."

Martin O. Quinn, of Keene, N. H., well known in the profession as Business Manager of the Keene Opera House, for many years, was granted an absolute divorce from his wife, Eva R. Quinn, in the fall term of the Superior Court of Cheshire County, Oct. 13, 1915.

George Mack, who played with Raymond Hitchcock, has been engaged for one of the prominent parts in "Sybil."

Harrison Ford has resumed the role he originated in "Rolling Stones." Since he left the company his part has been played by two successive leading men, Shelly Hull and Arthur Hohlman.

Katherine Emmet will play the leading part in "The State Forbids" by Sada Cowan, which the Art Drama Players will produce.

Ellen Mortimer made the announcements for the gowns at the Paris fashion fete at the Ritz-Carlton. The statement that Helen Mortimer was responsible is incorrect.

Alma Belwin has replaced Isabella Lea in the cast of "Just a Woman," now playing in Boston.

A judgment of $301 has been entered by default against Eugene Walter in the City Court in favor of the Carey Show Print Company.

Edith Randolph, of Emanuel Reicher's company, is collaborating with Thomas P. Springer on a one-act play which is to be ready for production in January.

Marguerite McNulty has been reserved for the new company to be formed in New York for the presentation of "Thrillers."

Wallis Clark has secured the option on a four-act drama by St. John Irvine, the English playwright, and will make a production of the play in January.

The season of the Irish Theater of America, under the direction of John P. Campbell, will be announced in January.

Roy Atwell has been engaged by Al. Jolson to write a song for his use in the new Winter Garden production, "Robinson Crusoe, Jr."

The Neighborhood Playhouse will present Albert J. Carroll in the newest versions of the modern dance on Sunday, Dec. 19. He will be assisted by Bella Nodell of the Neighborhood Players.

STOCK NOTES

Edwin Evans, recently closed with H. H. Frazee's "A Full House" company, has signed to open with the Auditorium Players, Baltimore, in stock, Dec. 27, in "Inside the Lines."

Louis Ancker, who has just closed as leading man with Madame Petrova, has been engaged to head the Richmond Stock company, Troy, N. Y.

H. H. Whittier, advance agent for the W. A. Shannon Stock company, slipped and fell on the icy sidewalk at Cedar Rapids, Ia., in such a way that his elbow struck the pavement with sufficient force to fracture it.

A recent statement in this department made it appear that Miss Wilcox was to have the leads at the Wadsworth Theater. This is incorrect as she was engaged for ingenue roles only and Miss Welba Lestina was engaged for leading business.

Miss Welba Lestina, the leading lady of the Wadsworth players in New York, is the daughter of Adolf Lestina who appeared with E. H. Sothern in Lord Dundreary, when it was revived in 1908. He received notable comment for his interpretation of Asa Trenchard.

The *Strand Players' News*, of Cedar Rapids, Iowa, contains this paragraph about a stock actor well known here: "Bert Wilcox spent all his spare time last week taking banjo lessons and learning to talk with a hair lip."

ATTACKS THE STAGE

Thomas W. Churchill Calls Upon Mayor Mitchell to Stop "Vicious Productions"

In an address before the alumni of the Board of Education at the Hotel Martinique, Dec. 11, Thomas W. Churchill, president of the Board of Education, severely criticized current theatrical productions, and called upon the Mayor to cleanse the stage without delay.

"I regret that it is nowadays unsafe for a father to take his child to the theater," he said, "without first getting advice on whether the play is fit for the child to see. 'The Black Crook,' although it scandalized the people of its time, if produced nowadays would look angelic by comparison with our shameless productions.

"Our musical shows are nothing but pools of pollution, ornamented with twinkling and sweetly seductive music. They are breeders of vice. Their influence upon the rising generation is abominable. The power to remedy all this rests with but one man—the Mayor. He is the only man who can stop the vicious productions. And as a citizen of this community and a father of children, I, for one, call upon the authorities of the city of New York to cleanse the theater without delay."

PAY MILLION IN TAXES

Legitimate and Picture Houses Contribute Huge Sum Under War Revenue Act

According to the annual report of Colonel W. H. Osborn, United States Commissioner of Internal Revenue, $1,063,825 has been paid by proprietors of legitimate and motion picture theaters and concert halls in special taxes under the so-called war revenue act of Oct. 22, 1914. This sum is about one-seventh of the special taxes collected under the act.

Though the war revenue law was scheduled to expire at the end of the month, there is no prospect of theater managers being relieved. It is the plan of the Democratic leaders in Congress, in response to President Wilson's appeal for more revenue, to adopt a joint resolution this week extending the war revenue taxes for another year.

STAGE SOCIETY ACTIVE

To Produce "Soul Machine" by Daniel Garretson At Gaiety Theater Dec. 19

The Stage Society which last season acted as sponsor for Granville Barker's season at Wallack's Theater, will resume its activities Sunday night, Dec. 19, when it will produce "The Soul Machine," by Daniel Garretson, an author hitherto unknown.

By an arrangement with the Charles Frohman Company, Augustus Thomas will stage the play. "The Soul Machine" is described as a psycho-melodrama of modern American life. The cast will include Edith Luckett, Helen Robertson, Jane Marbury, Doris Woodridge, Vincent Serrano, Eugene O'Brien, Frederick Beane, Walter Connolley, Tom McGrath, and J. K. Hutchinson.

NEW THEATRICAL FIRM

International Circuit, Inc., to Succeed Stair & Havlin — To Give Popular Price Attractions

Owing to the retirement of John Havlin from active theatrical business, the firm of Stair and Havlin, which for years has supplied attractions for popular-price theaters, will be succeeded on Jan. 1 by the International Circuit, Inc. The new corporation will comprise: E. D. Stair, A. W. Dingwall, George Nicholai, and Gus Hill.

At the present time the Internation Circuit controls about eighteen theaters. It is the aim of the re-organized concern to present high-grade popular-price attractions.

Most of Mr. Stair's activities in the future will be devoted to his two Detroit newspapers. Mr. Havlin still retains the Grand Opera House in Cincinnati, and is the proprietor of the Hotel Havlin in that city.

XMAS EVE PREMIERES

Two new productions will have their New York premieres on Christmas Eve., Dec. 24. "Ruggles of Red Gap," with a cast including Ralph Herz, George Hassell, and Louise Closser Hale, will be presented by the Shuberts at the Fulton Theater, while the Marbury-Comstock company will offer, "Very Good Eddy," a musical version of Philip Bartholomae's farce, "Over Night," at the Princess Theater. In the cast of "Very Good Eddy" will be Alice Dovey, Anna Orr, Ada Lewis, Ernest Truex, and John E. Hazzard.

BURR McINTOSH TALKS TO ELKS

ITHACA (*Special*).—Burr McIntosh, actor, author and publisher, delivered the principal address at the annual memorial service of Ithaca Lodge, 636, B. P. O. E., held Dec. 5 in the Star Theater. Mr. McIntosh talked upon national preparedness and the need for the awakening of patriotic spirit.

DEATH OF GABEL HAUSER

Gabel Hauser, well known ensemble pianist, died of peritonitis Dec. 11 in her apartment in the Apthorp, Broadway and Seventy-ninth Street, after an illness of four days. Miss Hauser became ill suddenly before her first concert with the Saslavsky String Quartette, which was to have taken place at Aeolian Hall, Dec. 9.

Miss Hauser was born in Cadiz, Ohio, forty-one years ago, and studied music at Berlin.

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TORONTO

TORONTO (*Special*). — Royal Alexandra, Dec. 6-11: "Mikado," by choir soloists and concert artists (local), for the Daughters of the Empire to crowded houses. The vocal part was equal to any professional company that ever sang this brilliant opera here.

Grand Opera House, Dec. 6-11: Fiske O'Hara in "Kilkenny" to good attendance. Marie Quinn lends good support.

Hippodrome, Dec. 6-11: Arthur Havel in "Playmates" heads an attractive bill to good attendance.

Loew's, Dec. 6-11: A good bill with Catalano and Freiber, Viola Duval, who styles herself "star of the Metropolitan Opera"; Chauncey Monroe company in "A Business Proposal," novel dancing carnival, with Jacob Adler, Jr., and others to crowded houses.

Shea's, Dec. 6-11: Nina Morgana in operatic arias proved a musical treat to Sheagoers. Lyons and Yosco, Le Roy and Lytton, and Seven Honey Boys are entertaining; good attendance.

Star and Gayety: Burlesque houses, have their usual big male attendance twice a day.

I notice your answer to "Reader in Hartford," open my programme and also cast is scored by T. B. Harms company; you are not correct about your original New York sextette. Guelma Baker sang the part of Valleda, and Mabel Barrison, or Adelaide Phillips were not in the cast at all. Miss Barrison (who was Eva Farrance, of Toronto) was with Lulu Glaser, I think, at that time. The sextette from my programme and also from score of the opera was Geraldine Bruce, Sadie Lauer, Helen Lucas, Aline Potter, Emma Thompson, and Elaine Van Selover.

Last week and this "Carmen" films, with Geraldine Farrar, at high prices in Massey Hall, one week, and a rival film with Theda Bara, at the Strand at 10 and 15 cents.

GEORGE M. DANTREE.

BAINBRIDGE, GA.

BAINBRIDGE, GA. (*Special*).—Callahan Theater: Nov. 29: "A Pair of Sixes"; good; business poor. Nov. 30, "Bringing Up Father"; splendid, to poor house.

RALPH M. KWILECKI.

BOSTON

Two New Plays Coming to Castle Square—Walter's Latest, "Just a Woman"

BOSTON (*Special*). — The Rabinoff-Pavlowa opera brought its season to a close Dec. 15, after four performances given in addition to the announced season. Business steadily improved toward the last. The most popular bill—it was offered six times—was "Butterfly," with Miura, the Japanese soprano. The Twentieth Century Club gave a reception for Madame Pavlowa last week.

At the Castle Square this week John Craig and Mary Young are playing John Storm and Glory Quayle in "The Christian." For his annual holiday operetta Mr. Craig will again produce "The Circus Girl." Then will come two plays new to the stage, the first a strong drama called "The Woman Hunter," by a carefully unnamed author; and then the Harvard prize play, "Between the Lines." The Craig Players have made a valuable acquisition in Viola Compton, who will join the company for "The Circus Girl."

To fill a gap after the departure of "Quinneys," which had less business than it deserved, the "Fighting for France" pictures have moved from Tremont Temple to the Tremont Theater.

William Gillette has been playing to excellent business with "Sherlock Holmes" at the Hollis. This week, "Secret Service."

The other bills: Colonial, "The Girl Who Smiles"; Plymouth, Margaret Anglin in "Beverly's Balance"; Wilbur, Eugene Walter's new play, "Just a Woman," of which more next week; Shubert, "The Only Girl"; Park Square, "The Show Shop" (opening); Majestic, "The Battle Cry of Peace."

Though rumors fly thick and fast, no man can say what is to become of the Toy Theater.

Oliver Hinsdell's reading of "Children of Earth" for the Drama League was, in its way, a remarkable occasion. With this rather sombre play he held the close attention of over three hundred people for more than two hours.

Madame Pavlowa and her manager, Max Rabinoff, are the respondents in a suit filed here by F. J. Wessels and T. E. Voegeli, of Chicago, to recover money due for publicity work done while the company was at the Chicago Auditorium.

John Craig's son, H. B. Craig, a freshman at Harvard, has a part in the present play of the Harvard Dramatic Club, "The Perverseness of Pamela."

Joe Mitchell Chapple, the editor, recently applied for a permit to erect a picture theater in Dorchester, but the Mayor turned him down because neighborhood sentiment was against the theater.

After a continuous run since Aug. 2, "Experience" has at last left Boston. Not since William Gillette played here ten years ago in "Clarice" has any play been seen in three Boston theaters in a single season.

Cohan and Harris have taken the Plymouth, formerly the local Liebler house. Fred E. Wright will continue as manager. As Mr. Wright also manages the Park Square for the Selwyns, he is in the unusual position of handling houses for rival producers.

Derwent Caine, son of Hall Caine, made first American appearance at Castle Square Dec. 13 as John Storm, taking John Craige's place by an eleventh hour arrangement.

FORREST IZARD.

CINCINNATI

CINCINNATI (*Special*).—When there are but two first-class theaters in a city and those are at the mercy of the booking powers, we have to take that which is sent us and be thankful, but at the same time we cannot be blamed for registering a complaint as to the character of the bookings, especially when shows of exactly the same kind are seen the same week at both houses. Week Nov. 28 at the Grand and Lyric we had "My Home Town Girl" and "Very Good Eddie," which drew very bad business. Week Dec. 5 we had two farces of exactly the same stripe. Their calibre was better than the two musical productions mentioned, consequently business was better. "Twin Beds" came to the Grand for the week and "A Pair of Sixes" at the Lyric, this being the third engagement of this farce at this house. The "Twin Beds" company was headed by Lois Bolton and Paul Nicholson was featured in the billing of "A Pair of Sixes." "The Passing Show of 1915" follows at the Lyric for week of Dec. 12 and "The Song of Songs" follows for the same week at the Grand. This company laid over here the week preceding their engagement. They were to have played Toronto, but press reports state that in the advance billing in that city the word "German" was used in connection with the author of the book from which the play is adapted, Sudermann's "Das Hohe Lied," and the Canadians' objection to the word "German" was so strong that the engagement was cancelled on account of the tide of sentiment that was turned against it. We notice in the advance billing here that the objectionable word is omitted, though it might have been better to have kept it in, as Cincinnati's population is decidedly of the Teutonic origin, as exemplified by the well-known brewer in "The Prince of Pilsen," who gave the city some fame.

Wilton Lackeye headed the bill at Keith's week Dec. 5 in his dramatic playlet, "The Bomb." Mathews and Shayne, Cartnell and Harris, Savoy and Brennan, Mr. and Mrs. Jimmie Barry, Gauthier's Animated Toy Shop, Reed Brothers, and De Michelle Brothers made up the rest of the bill.

The Radium Girls were seen for the week at People's and the Hello Girls at the Olympic. Burlesque business here is satisfactory.

The Empress is doing better business this season under Sullivan and Considine management than it did last year under the Loew regime, and very good vaudeville bills are seen each week. White's Comedy Circus headed the bill week Dec. 5 and William Lytell and company scored heavily in a comedy-act.

Picture business is prosperous, though competition is felt, the houses presenting the best films getting the cream of the business. Time was here when any feature film drew crowds, but the number we have the chance to see each week has established some discrimination on the part of the public, which is as it should be.

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HUTCHINSON

HUTCHINSON, KAN. (*Special*).—Home: "When Dreams Come True," Dec. 8; "Seven Keys to Baldpate," Dec. 9; "It Pays to Advertise," Dec. 15, and "The Only Girl," Dec. 17.

C. W. OSWALD.

SELMA, ALA. (*Special*).—Academy of Music: "Twin Beds" Dec. 1 to excellent business; fine performance; full of laugh. Coburn Minstrels Dec. 15.

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ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—"Maid in America," the Winter Garden success, with Florence Moore and Mlle Dazie as the central figures, supported by a brilliant array of singers and dancers, attracted full capacity houses at Harmanus Bleecker Hall, Dec. 3, 4. The Philharmonic Orchestra of Albany gave a delightful concert Dec. 6, which drew a packed house. Arthur Hammerstein's new musical play, "Katinka," scored a distinct success Dec. 7, 8. The cast included Miss May Naudain, whose charming personality and sweet voice won a positive hit. Miss Adele Rowland in a soubrette role also scored well. Jacob P. Adler and his Yiddish company in the Jewish "King Lear" had a packed house Dec. 9.

Sam Howe's Kissing Girls at the Empire, Dec. 6-11, offered a pleasing burlesque performance, which drew full houses. Margaret Flavin and Eva Mull were conspicuous.

At Proctor's Grand an entertaining vaudeville bill was seen. The leading acts were Chung Hwa Four, Rose Berry, Musical Bras, the Song Doctors, with Jimmie Gildea and Mr. and Mrs. Barney Gilmore. The usual crowded houses prevailed for the week.

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PHILADELPHIA

Elsie Ferguson Rebukes a Fashion Audience at the Broad — Holiday Attractions

PHILADELPHIA (*Special*). — Announcements have already been made of prospective Christmas changes, which will mean more activity along the local theatrical Rialto.

But at present the chief topic of conversation is the very just rebuke Miss Elsie Ferguson gave a too talkative audience last Saturday night. Miss Ferguson is playing at the Broad, the most stylish theater in town, in "The Outcasts." In the midst of the third act on the night mentioned she suddenly walked off the stage. The curtain went down, and the fashionable audience wondered what was wrong. In a few minutes her manager appeared, and stated that the star positively would not continue her performance unless the audible comments made in the orchestra seats were stopped. This is the second time Miss Ferguson has done this, the same thing occurring last year when she appeared here. Evidently local audiences are rude to this high strung star, who even refused to be interviewed by a meek, unassuming MIRROR correspondent!

At the Lyric Ralph Herz has left in "Ruggles of Red Gap," and Louis Mann makes his first appearance here in two years, appearing in his latest Broadway success, "The Bubble."

Gaby and the rest of the stars of "Stop, Look, and Listen!" leave the Forrest this week, and "Watch Your Step" is the next attraction.

At the Broad "Her Price" will be the holiday bill, while "A Full House" continues at the Adelphi.

Free from pain and smiling with a touch of her old-time happiness, Madame Dardenne died in the Mary J. Drexel Home, 2100 Girard Avenue, Dec. 8. She was eighty-eight years old, and had lived at the home for fifteen years. For several years the once-famous actress, known the world over, made a remarkable fight for her life. Two weeks ago she began to weaken rapidly, and death was expected at any moment, but her remarkable constitution and unshaken cheerfulness kept her alive until last night. Madame Dardenne was noted in both this country and Europe as one of the stage beauties of her time. She came to this country when forty-one years old, but the fame she had gained across the Atlantic preceded her and the German element received her with open arms.

J. SOLIS COHEN, Jr.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy of Music: "Nobody Home," Dec. 6, 7 (matinee 7), with a fine company, including Zoe Barnett, Mabel Withee, Percival Knight, Arthur Boylan, Helen Jort, and Marguerite Von Keese, all of whom made personal hits. A feature of unusual attraction was the stage settings, furnishings and costumes designed by Miss Elsie DeWolfe, who has won special distinction in this kind of work. Harry Lauder and his company, international artists, Dec. 8, matinee and night. Mr. Lauder received a great welcome. The company included the Al. Golden Troupe, Dave Genaro, and Isabelle Jason, Selwyn Driver, Albert Donnelly, and Mlle. Lucille and her Talking Cockatoos, to large attendance. "The Winners," Dec. 9-11, with Snitz Moore, George B. Scanlon, Ollie Oden, and a good chorus in an up-to-date burlesque performance to large attendance.

Savoy: Strong bill, Dec. 6-11. Alvin and Kenney, Pete Griffin, Archer and Belford, Emmet and Tonge, Conlin, Steele and Parks, and Marguerite Fisher in the photoplay, "The Lonesome Heart." O'Done, Reiff and Murray, Kenedy and Rooney (a big hit), Cole, Russell-Davis, Cunningham and Marion, Montgomery and company, and James Cruze in "The Patriot and the Spy," to good attendance.

Bijou: Dec. 6-11, Cyril Maude in the photoplay, "Peer Gynt"; Captain Barnett and Son, James Fletcher, Ben and Hazel Mann, Gilmore and Romanon, "Nine Krazy Kids"; Lou-Tellegen in the photodrama, "The Explorer"; William Crane in "David Harum," to large attendance.

Music Hall: Madame Margarita Boas, late of the Boston Grand Opera company, and Leo Shoob, violinist, gave one of the best concerts of the season, Dec. 7, to large attendance.

Palace: Strong line of photoplays to large attendance. Plaza: Business still continues, good photoplays shown being of the best. Casino: This new theater is meeting with unusually good success. A fine line of pictures is shown to large attendance.

Manager Sheahan, the popular manager of the Academy of Music, was tendered a complimentary dinner at the Wilbur Hotel, Dec. 2. During the dinner Manager Charles E. Benson, of the Savoy, presented Manager Sheahan with a fine walking stick as a token of esteem from his many friends.

W. F. GEE.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—At the Salt Lake "Peg o' My Heart" drew good business Nov. 22-24. Kitty O'Connor, as Peg, was highly satisfactory. The company generally was good. "The Trail of the Lonesome Pine" Nov. 25-27 to fair business; the company creating only mild enthusiasm.

The local Elks, assisted by their sweethearts and wives, gave their usual sumptuous minstrel show for charity Nov. 29-Dec. 1, drawing large and well-pleased audiences at each performance, and netting a good round sum, which will be distributed to the various charitable organizations of the city. Of new talent shown, the dancing of Miss Mercedes Gilson and Miss Dollie Christensen was most noticeable, each being up to the professional standard. Miss Mae O'Neill, soprano, was a great favorite each evening.

At Pantages, week Nov. 22, Utah's young and clever composer, Rodney Hilliam, returned from a successful trip over the circuit with his tabloid operetta, "Fong Choy." Mr. Hilliam is tuneful, original, and snappy, and I look upon him as one of America's coming men. Although this is the first of his works to go on tour, I have witnessed several earlier ones in a local way. Holland and Dockerill, with their four beautiful white horses, were popular. The four Gillespie Girls and the Four Rennees shared honors.

At the Orpheum Long Tack Sam, "A Telephone Tangle," Nov. 16; Navassar Girls, Hooper and Cook, Dudley Trio, Brooks and Bowen week Nov. 28.

The Ernest Wilkes's Stock company at the Empress turned to comedy week of Nov. 27, presenting "Baby Mine" to large and well-amused houses. Nana Bryant, Norman Hackett, Lucille Rogers, Clifford Thompson, Claire Sinclair were each satisfactory.

Sam Loeb and his pretty girls at the Utah are gaining steadily in popularity, and always to good business. Miss Celeste Brooks, Ruby Lang, Lila Croueste were each popular in the musical tabloid, "Step Lively," week of Nov. 26.

C. E. JOHNSON.

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ATLANTA

ATLANTA, GA. (*Special*).—After columns and columns had been printed concerning its bigness and its power, and after all sorts of theatrical people had pronounced it to be one of the wonders of the age, local theatergoers finally received their first opportunity of seeing that film of films, "The Birth of a Nation." Griffith's great screen offering swept Atlanta like a tidal wave. The film was shown here twelve times, beginning on the afternoon of Dec. 6, and at each presentation it attracted huge crowds. The S. R. O. sign was in evidence at each matinee and night performance.

In the estimation of Atlanta theatergoers "The Birth of a Nation" was the real treat of this and many other interesting seasons. Before the opening of the film's engagement here it was thought for a while that the complaints registered by a number of prominent ministers of the city would prevent the pictures being shown, but these objections were finally overruled. Before the week was over it was said that every minister in the city attended the production. It is known for a fact that one of the most vigorous ministerial kickers went twice.

"The Garden of Allah" will be an early attraction at the Atlanta.

The bill at the Forsyth, Dec. 6-11, was the weakest that has been seen at this popular vaudeville house in some time. None of the acts were up to the Keith standard. McIntyre and Heath headliner at the Forsyth Dec. 13-18, with John Sawyer following.

The Triangle films, which are being shown here exclusively at the Vaudette Theatre, are very popular and are being accorded excellent patronage.

An amateur production of the late Paul Armstrong's "Alias Jimmy Valentine" is to be staged at the Atlanta during the Christmas holidays for the benefit of the Police Relief Association. A number of real, bona-fide sleuths will take part in the performance. The play will be staged under the direction of the police reporters of the different Atlanta newspapers.

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NEW ORLEANS

NEW ORLEANS (*Special*). — "High Jinks," what is best in musical comedy, was a big drawing card at the Tulane Dec. 5-11. All the principals were capable, and the chorus was decidedly attractive in personality and costume. "Prince of Pilsen" Dec. 12-18.

"Henpecked Henry" was the attraction at the Crescent Dec. 5-11, and proved one of the funniest shows seen here in some time. The company presenting it was fair. "A Fool There Was" Dec. 12-18.

Fair burlesque continues the order of the day at the Dauphine, where "The New Janitor" was the bill Dec. 5-11.

An excellent bill was seen at the Orpheum Dec. 6-12, consisting of the following: Mae Hopkins and the "New York Fashion Show," Johnny Dooley and Yvette Rugel, Three Steindel Brothers, Bert Melrose, Shirli Rives and Ben Harrison, Mr. and Mrs. Norman Phillips, and the Orpheum Travel Weekly.

J. M. QUINTERO.

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

The subjoined letter from the MIRROR'S correspondent in Grinnell, Iowa, is directed more particularly to managers of traveling companies, but it contains some ideas which may be appropriated by stock managers, and for that reason it is given a place in this department:

"What the smaller cities want to-day is more clean comedies and not problem plays, melodramas, musical comedies and burlesque. Possibly the New York producers will get this idea imbedded in their minds some day, and when they do, they will find an abundant and eager public in the Middle West for such plays as, 'Our Children,' 'The Fortune Hunter,' 'The Man from Home,' 'It Pays to Advertise,' 'Disraeli,' 'The Road to Happiness,' and other such dramas.

"'Peg o' My Heart' played here, a place of only 6,000 inhabitants, with good casts, twice to big houses within a year. Musical comedies, melodramas and sex plays go begging. Producers complain that the drama has been killed by the movies in this part of the United States. I think it is more accurate to say that confidence in the legitimate drama has been shaken by poor plays and musical attractions put on the road in the past few seasons, equipped with poor casts, charging city prices for greatly inferior productions, and heralded by untrue or exaggerated advance reading notices. Whenever the public knows that a good play will be presented by a competent cast, they flock to the playhouse in these smaller centers. Through the cooperation of the Drama League, which has much collected information regarding conditions in the one-night stand towns, it would be possible for the New York managers, at practically no expense, to arrange whole tours for good plays, well mountel and with capable casts, to play at reasonable prices, with $1.50 fixed as the maximum seat price.

"While it is true that the motion picture houses have immense patronage in the Middle West, it is also a fact that there are tens of thousands of people who never will go near a picture show; who desire good, clever dramatic entertainment, and are abundantly able to pay for it."

NEW STOCK CO. FOR BALTIMORE

BALTIMORE, MD. (*Special*).—As I forecasted last week in these columns, a new stock company will be installed at the Auditorium in this city to replace the old Auditorium Players who closed their season Nov. 6. The new company will be under the same management and Edward Renton will again direct its destinies. The Triangle Films failed to make good in Baltimore at the prices asked. It is said that a guarantee has been secured in the way of pledged subscriptions for a certain number of seats at each performance, which will insure a successful season of at least twelve weeks. This is a splendid innovation, and success for the new undertaking is predicted. The new company will inaugurate its season on Dec. 27, but no other details are forthcoming, regarding the personnel of the company or the opening play. Rumor has it that Miss Grace Huff will again head the organization and there is a possibility of the return of a very popular leading man, who is at present filling a stock engagement not many miles from Baltimore. There seems small chance for the return of the two greatest favorites, Lynne Overman and charming Edna Hibbard, as they have scored quite heavily in vaudeville.

Simultaneously with the announcement of the return of the Auditorium Players to Baltimore, came the not unexpected bomb from the Poli camp, which brought the news that S. Z. Poli has secured control of the Academy for a Summer season of stock in Baltimore, beginning the middle of next April. This news put the whole town agog, as both houses adjoin, and a merry stock war is looked for providing, of course, the Auditorium Players continue at their house. In any event Baltimore may look forward to a Summer of interesting competition, for both companies will put their best foot forward to win the good graces of the stock devotee.

I. BARTON KREIS.

NEW STOCK AT ROCHESTER

ROCHESTER, N. Y. (*Special*).—The manager of the Baker Theater has decided to take off vaudeville and substitute stock. There is no gainsaying that the Baker in its present rejuvenated condition should make an ideal home for a representative stock organization and it is said that contracts already have been signed for a Winter season of high class stock that promises to bring to Rochester a company of exceptional merit and one that should awaken a wide interest because of its personnel. The company begins Christmas day. "Under Cover," "Kick In," William A. Brady's "To-Day," and "The Law of the Land," are some of the bills under consideration for immediate production. These, of course, will be interspersed with occasional comedies that have proven recent successes in New York's leading theaters.

"SAPHO" AT PITTSBURGH

PITTSBURGH, PA. (*Special*).—The offering at the Empire week of Dec. 6 of the Marguerite Bryant Players was "Sapho," with Marguerite Bryant in the title role. In this, Miss Bryant did some of the best work since her company took possession of this theater. Edward LaRenze also added new laurels to his popularity in the role of Jean. Charles Kramer was capital as Hettema, and Mrs. Ed. McHugh was cast to advantage as Dame Hettema. Frank A. McHugh and William J. Florence, together with other members of the company, gave good support. The piece was well staged and drew good houses. "Brother against Brother," Dec. 13-18.

D. J. FACKINER.

AURORA, ILL.

AURORA, ILL. (*Special*).—FOX: Fox Players Stock in "Kick In," Nov. 29-Dec. 2. "Brewster's Millions," Dec. 6-9. Excellent business at all times. Laura Hudson and Ed. Wynn in the leads have a firm hold on the play-going public.

L. E. BRAYTON.

HATHAWAYS AT BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Escape," Dec. 6-11, pleased large audiences. Ruth Lechler as May Joyce, the woman of the world, handled the part in a refined and intellectual manner and made a hit. Julian Noa as Dr. Von Elden did good work. Leah Javne as Jennie gave a fine portrayal of the emotional role. Elmer Thompson as Larry gave a good characterization. Walter H. Riedell, John B. Whiteman, Herbert DeGuere, William H. Dimock, Forrest Abbott, Kathleen Barry, and Marion Chester in their respective roles furnished good support. "Under Cover," week of Dec. 13.

W. S. PRATT.

ST. CLAIR, NEWBURGH, N. Y.

NEWBURGH, N. Y. (*Special*).—Week Dec. 6, Winifred St. Claire repertoire company, at the Academy of Music in "Over Night," "Within the Law," "Maggie Pepper," "So Much for So Much," "Rebecca of Sunnybrook Farm," and "Lena Rivers." The company enjoyed splendid business.

A. EDWARD WALKER.

Hartsook Photo.

MAUDE GRAY,
Morton Opera Company Star.

MOZART PLAYERS ELMIRA

ELMIRA, N. Y. (*Special*).—The capable Mozart Players gave a remarkably finished production of "The Girl of the Golden West" at the Mozart, Dec. 6-11, to large business. Alice Clements won an emphatic personal triumph in the title role and received an ovation at every performance. Victor Browne was strong and forceful as Dick Johnson and gave a most impressive portrayal. Harold Salter was happily cast as Jack Rance, his excellent conception of the part adding much to the success of the production. Harry McKee won favor as Senora Slim, Cliff Hyde contributed a clever bit of character work as Jose Castro, and Charles Dey pleased as Nick. Others who did well were: Gail Truitt, Arthur Griffin, Henry Williman, Joseph Latham, William Clements, J. Dickerson, Albert Amend, Henry Boulli, Lee Parks and Roy Lee. The special scenery by Karle Amend was the most attractive ever shown on the Mozart stage and incidental music, under the direction of Carle Oltz, pleased greatly. "Brewster's Millions," Dec. 13-18. "The Time, the Place and the Girl," Dec. 20-25. "Kick In," Dec. 27-Jan. 1.

M. D. Gibson, manager of the Majestic, has purchased the half interest in the Mozart held by his partner, George H. Ven Demark, and has assumed full control of the house. William Leslie Fursman, recently of the Frohman forces, whose work as representative of the Mozart during the past few weeks, won general commendation, has been made assistant manager of the Mozart, a selection that will prove most popular.

J. MAXWELL BEERS.

"BABY MINE" IN FLORIDA

JACKSONVILLE, FLA. (*Special*).—Hazele Burgess added to her popularity here, week Dec. 1, as Zoie Hardy in "Baby Mine," the offering for the thirty-seventh week of the engagement of the Hazele Burgess Players here. Bert Leigh as Jimmy Jinks, C. Russell Sage as Alfred Hardy, and Shirley Mayberry as Aggie, gave excellent support in making the story convincing despite its improbabilities. Vernon Wallace rested last week. A public reception was given by the company after the Saturday matinee. "Bought And Paid For," week Dec. 12-18. Con. T. Kennedy's Carnival Shows are here for the week. Business is reported as satisfactory. The first day's business of "The Birth of a Nation" engagement was only fair; business soon picked up, and manager Leach almost found it necessary to dust off the old S. R. O. sign. Inez Sebring, formerly in vaudeville with the Louise Galloway company, who has been visiting relatives here, sailed for New York, Dec. 5. The American Girls' Quartette and the Steinway Four are an added attraction at the Arcade Theater. The picture houses report good business.

E. O. UEDEMANN.

OLIVER CO., SOUTH BEND

SOUTH BEND, IND. (*Special*).—The Oliver Stock Co. returned to the Oliver Theater, Dec. 10 after a couple of weeks in Grand Rapids, Mich. They have been drawing big houses all season, and will next put on "The Devil," and "Kick In."

H. GAIL DAVIS.

MISS MAUDE GRAY

Prima Donna of the Morton Opera Co. Utica, N. Y.

Maude Gray is the popular prima donna of the Morton Opera company which opened week of Nov. 2 at the Majestic Theater, Utica, N. Y. She was formerly with Lew Fields's company, and last season with Klaw and Erlanger's "Fads and Fancies."

Miss Gray is the possessor of a soprano voice of wide range combined with clearness and sweetness of tone. She is an extremely clever actress. She has sung the leading parts in "Naughty Marietta," "Mary's Lamb," "The Chocolate Soldier," "The Red Widow," and "Alma, Where Do You Live?" In the part of Alma she was at her best.

Lewis J. Morton the manager and owner of the company is to be congratulated on his excellent company and the success with which it is meeting.

ARTHUR L. WILCOX.

GREATER NEW YORK STOCK

KEITH'S BRONX: Louis K. Anspacher's three-act comedy "Our Children," was presented, week Dec. 6, by B. F. Keith's Bronx Stock company at the Bronx Theater. The play abounds in rich and honest humor, variety of incident and strongly contrasted characters. Character sketches are the portrayals of interest in this play and the lion's share of success goes unreservedly to Walter P. Richardson as Willibald Engel, the successful shoe manufacturer. Mr. Richardson humanized this robust and lovable old man with an amiable goodness of soul and not once did he exaggerate in speech or mannerism for comic purposes. Albert Gebhardt played the part of Engel's life-long friend and won the approval of the audience by his praiseworthy portrayal of this finished character study. Fred C. House made the part of the son stand out clearly and Walter Marshall did fine work as Richard Hellman while Howard Lange contributed one of those convincing impersonations one expects from him. Luella Morey, Catherine Tower, Grace Hausley and Margaret Fielding have parts which limit their opportunities for recognition, but the little chance they have they use to good advantage. Russell Parker and Harry Hockey complete the cast.

Roland G. Edwards, the popular director of B. F. Keith's Bronx Stock company is this week making his first appearance this season in the cast playing Doctor Von Elliden in "The Escape."

Friday evening, Dec. 31, the performance of "Uncle Tom's Cabin" will not end until twelve o'clock so that patrons and players at Keith's Bronx Theater may watch the Old Year out and the New Year in at the Bronx.

Howard Lange, a strong favorite in the Bronx, whose special engagement of two weeks concluded with his performance in "The Law of the Land," continued with the company and was last week seen as Spencer Hutton in "Our Children."

IDA C. MALCOMSON.

BROOKLYN.—The Grand Opera House, Dec. 6-11: The Grand Opera House Stock company presented "The Typhoon," a play touching Oriental characters, during the current week. Miss Enid May Jackson in the role of Ilona Kerne displayed remarkable ability and all applause given her was well deserved. Dudly Ayers, as Tokeromo, portrayed an ideal character of the Orient, and he was ably assisted by his Japanese associates, Messrs. M. J. Brigg, Charles Schofield, Hughie Roman, and John Roach. The work of the balance of the cast was also commendable. Next week's attraction, "The Price."

BROOKLYN.—The Gotham, Dec. 6-11: The MacCurdy Players gave a creditable performance of "Under Cover" during the present week. Next week they will appear in "A Desperate Chance."

ROBERT J. MERDLINGER.

ALBEE'S IN NEW ONE-ACT PLAY

PROVIDENCE, R. I. (*Special*).—Lynne Overman, the Albee Stock company favorite, seems to have made the hit of his career in the one-act play, "The Highest Bidder," at the local Keith Theater, week of Dec. 13. It was written by Edward E. Ruskay, author of "Cranberries," which made such a favorable impression at Keith's earlier in the season, and of "The Meanest Man in the World," in which Allan Dinehart scored a big hit there last season. Ruskay is a new writer for vaudeville, but already has commanded widespread attention and his work is in great demand. He intends to elaborate his two playlets, "The Highest Bidder" and "The Meanest Man in the World," into three-act plays and star Mr. Overman and Mr. Dinehart in them respectively. "The Highest Bidder" gives Mr. Overman a role somewhat like that of Jimmy Gilley, which he played so successfully at Keith's with the Albee Stock company. It tells of the struggles of a young married couple to get along on a small salary and the still greater struggles of the husband to pay alimony when the couple separate for some trifling affair.

ARTHUR H. VAN BUREN,
Poli, Washington, D. C.

ARTHUR H. VAN BUREN

Now Playing Leads in Poli Stock, Washington, D. C.

For twelve years Arthur H. Van Buren has appeared in stock, ten of which was with the Castle Square company in Boston. He has appeared as leading man with Keith's Stock at the Bijou Theater in Philadelphia, the old Fifth Avenue Theater company in New York, as well as in Milwaukee and the Columbia Stock in Washington, D. C., in which city he is at present playing leads with the Poli Players. Mr. Van Buren's legitimate experience comprises a large variety of roles, having appeared with Robert Edeson in "Where the Trail Divides," in support of Henrietta Crosman, George Fawcett and other noted stars. He has appeared in "Ben-Hur," "The Lancers," and created the leading role, that of John Le Baron, Jr., in the original production of Olive Porter's "The Ringmaster," which had its premiere in Washington, and which was the opening attraction Aug. 30, 1915, of the Poli Players. Since opening with the Poli Players this season, Mr. Van Buren has had a number of exceptional opportunities and his work in both "Under the Red Robe" and "Inside the Lines" was excellent. As Boggs in "A Pair of Sixes" he eclipsed all former successful characterizations and his performance throughout was most finished. Mr. Van Buren admits that he possesses no accomplishments although he is quite an expert horseman and fencer. He possesses youth, good looks and a wonderful amount of histrionic talent.

DANIEL WEBSTER DELANO, JR.

BUNTING PLAYERS, MEMPHIS

MEMPHIS, TENN. (*Special*).—"Help Wanted," the play by Jack Lait, as presented by Emma Bunting and her players, at the Lyric Theater, week Dec. 7, is decidedly the best stock production seen in this city for many a day. Too much cannot be said of Miss Bunting's excellent portrayal of Gertie Meyer. We have seen her as Rebecca, and more recently as Jerry, and have laughed and cried with her through countless other plays, but never has she given a more sincere portrayal than that of the little stenographer in this play.

The entire cast, with perhaps one exception, were worthy of a higher priced theater. George Whitaker in the Henry Kolker role, handles the part with great sincerity. Rollin T. Holden plays Jack Scott in a creditable manner. Others worthy of mention are Ed Menelove, Henry Sherwood, Eva Sargent, Margaret Lee, and Margaret Ryan

E. B. GERALD.

BARROW-HOWARD CLOSING

LINCOLN, NEB. (*Special*).—At the Oliver, the Barrow-Howard Players presented "The Lottery Man," Dec. 6-11. Business has been very good. "Bought and Paid For," week Dec. 13, with "The Real Thing" underlined. Christmas Day will see the close of the Barrow-Howard Players engagement, which will go down as the most successful stock season ever inaugurated in this city. The company having played continuously for thirty-four weeks.

VICTOR E. FRIEND.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

WADSWORTH LIKES "BABY MINE"

Margaret Mayo's "Baby Mine" was the offering of the Wadsworth Players for the current week. It being a genuine farce, constructed for laughing purposes only, it showed the company at their very best. Miss Welba Lestina, the versatile leading lady, being specially adapted to comedy roles of this type certainly carried the part through in a most delightful way. Her interpretation of Zoie was one of the finest bits of work seen up this way in quite a while. Baker Moore, as Alfred Hardy, also gave a good portrayal of the part, while Miss Edith Spencer added her usual fine humor to the role of Aggie Jinks, and scored a decided hit. Miss Spencer is a commedienne of usual merit and her clever wit has won her much favor wherever she has played. Harry Hugenot, as Jimmy Jinks, made the most of the role; it being not quite up to his ability. Minor roles were handled very well by Richard Odgen, as Michael O'Flarity; Miss Gladys Wilcox, as Maggie; Helen Gillingwater, as Rosa, and Mr. Carrol Daly and David Chase, as the Messrs. Finnegan and Donovan, respectively. Next week, "The Squaw Man," with "Mother" to follow.

F. H. ROHRS.

PHILADELPHIA

PHILADELPHIA, PA. (*Special*).—Charles Klein's melodramatic play, "The Gamblers," was the effective vehicle used by Manager William W. Miller Dec 6, to introduce Frank E. Elliott as the new leading man of his Knickerbocker Theater Players. Ruth Robinson added another excellent bit to her worthy gallery of portraits in the role of Catharine Darwin, and Ted Brackett was properly single minded and dogmatic as the brow-beating public prosecutor. Other roles were taken by Carrie Thatcher, Philip Lord, Thomas Shearer, John Geary, Richard Stiles, Charles T. Moore, Anna Doherty and Frank Carter.

PRINCESS PLAYERS

DES MOINES, IA. (*Special*).—The Princess Players in "The Wrong Mr. Wright," week Dec. 5, provided good amusement for the public. Robert Hyman and Fay Bainter are both doing capital comedy work and are highly amusing.

Wm. Forestelle, Mrs. Morrison, Robert Brister, Arthur Young, Mortimer Weldon, and Miss Keith furnish excellent support. "The Argyle Case," week Dec. 12; "Mamzelle," week Dec. 19; "Rebecca of Sunnybrook Farm," week Dec. 26.

Miss Harriet Worthington replaces Miss Roxanne Lansing as second woman of the Princess Players, and will appear next week in "The Argyle Case."

A. KAHN.

BAINBRIDGE, MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—After a five weeks' layoff the Bainbridge Stock company opened at the Metropolitan Dec. 5 in an elaborate production of "The Darling of the Gods." Florence Stone rarely has been seen to such advantage as in the Japanese play while Averill Harris and Joseph Wolicky carried off the honors among the men. Others in the company included Louise Farnum, Ruth Harding, Dorrit Kelton, Eugene Shakespeare and Kenneth Bradhaw. It is expected that the piece will be kept on for two weeks after which follows the Christmas play, "The Magic Mill," written by two local critics, Winthrop Chamberlain, of The Journal, and Caryll B. Storrs of The Tribune. The company probably will return to the Shubert where "The Birth of a Nation" is now playing, Dec. 27 when Cyril Maude comes in "Grumpy."

CARLTON W. MILES.

LOUISE PRICE, IN IOWA STOCK

Louise Price, leading woman of the Strand Players, Cedar Rapids, Iowa, has been particularly successful this season at the head of this organization. She received notable press praise in the leading role of "The Yellow Jacket," "A Woman's Way," and "Within the Law," and has made a strong place for herself in the hearts of her audience.

Otto Sarony Co.
LOUISE PRICE.

LAWRENCE, KEITH'S UNION HILL

It is the result of such splendid acting as displayed by the Keith Players, Union Hill, N. J. in the presentation of "The Rosary," Edward Rose's appealing drama, that has so endeared this company to theatergoers in this section of New Jersey. There is a get-together spirit which prevails between the players and the audiences at the Hudson, which makes theatergoing to this theater more than a mere pleasure seeking venture, it becomes of a family reunion to discuss problems of life as presented from the stage, and to laugh when the play turns to comedy. Joseph Lawrence as Father Kelly was a treat. He played his role with a naturalness that brought out the strong possibilities of the part. When Father Kelly was amused, the audience was amused, when he was serious the audience was equally so, such was the control Mr. Lawrence had on the house with his acting. Jack Roseleigh as Bruce Wilton was another of the interpretations that make him so necessary to Union Hill. Mildred Florence, Aubrey Bosworth, Julia Taylor, Charley Wilson, Dean Borup and Virginia Howell all pleased with important roles. This week, "Old Heidelberg" with "Five Nights" underlined.

E. A. GREWE, JR.

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STOCK STAR
DUVAL THEATRE JACKSONVILLE, FLA.
WEEK OF DEC. 13—"BOUGHT AND PAID FOR"

DUDLEY AYRES
LEADING MAN
This week—THE PRICE Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN
PRINCESS THEATRE DES MOINES, IOWA

ROBERT P. GLECKLER
DUCHESS PLAYERS—CLEVELAND, OHIO

JACK ROSELEIGH
LEADING MAN
This Week
"OLD HEIDELBERG"
B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

JUVENILE LIGHT COMEDIAN
STEWART E. WILSON
WEEK DEC. 13th-18th
"FRANK HOPKINS" in "THE OLD HOMESTEAD" POLI SCRANTON PLAYERS

RUTH ROBINSON
LEADING WOMAN
Knickerbocker Theatre Philadelphia, Pa.

LOUISE PRICE
LEADING WOMAN
STRAND-THEATRE-STOCK, CEDAR RAPIDS, IOWA
Week of December 13th—"BELIEVE ME, XANTIPPE"

Mildred Florence
INGENUE
Hudson Players Union Hill, N. J.

FRED ERIC
16 Gramercy Park, New York
1915—With—1916
Lillah McCarthy—Granville Barker—Percy Burton

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in Ned Wayburn's "Town Topics"

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Rehearsing in "The Ware Case"

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Direction CHAS. FROHMAN

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DADDY LONG-LEGS - - Southern Tour
Direction Henry Miller Letters 16 Gramercy Park, New York

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan
Management COHAN & HARRIS ASTOR THEATRE

HAZELL COX

"AROUND THE MAP" Management KLAW & ERLANGER

JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS Sole Representative M. S. BENTHAM

THEATRICAL BOOM IN CHESTER

CHESTER, PA. (*Special*).—Chester, Pa., is about to enjoy a theatrical boon. Since the Remington Arms Company and other ammunition plants have located in this town, bringing thousands of workmen and skilled mechanics to this city and increasing the population to 70,000, the theatrical men from the East and South are making efforts to secure sites for theaters. S. A. Morris and E. W. Truitt, theatrical men of Holyoke and Petersburg, Va., have purchased a large plot of ground situated in the center of the city. They propose to erect a new modern playhouse. It is understood that the sale required an outlay of about $50,000. Plans and specifications have been prepared and the work upon the erection of the new theater will begin immediately. No mention has been made of the amount of money to be expended by the promoters in erecting the building, although they declared that no amount would be spared in giving the city of Chester a first-class playhouse to compare favorably with any in the State.

The Garrack, a large theater situated on West Seventh Street, that has been closed for a number of years, has been leased by New York theatrical men, who intend to place the playhouse in good shape, so that it can be opened to the public by January. J. W. CROUTHER.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

HIGH SCHOOL ON THE STAGE

South Bend Students Open Little Theater in "Pygmalion and Galatea"

SOUTH BEND, IND. (*Special*).—The first "Little Theater" ever opened by a high school in America was initiated here Dec. 3, 4 by members of the Drama Club of the South Bend High School, who put in "Pygmalion and Galatea" in a very creditable manner. The little theater is located in what was formerly the music room in the High School building, which has been remodeled into a playhouse by the students themselves. Costumes for the first play were made by the sewing class. Victoria Strauss, Cari Preil, Maxine Ryer, Ruth Kuss, Wallace Davis, Elisabeth Beyer, and John Woodworth, under the direction of Gene Thompson, took the leading parts. It is the intention of the Drama Club to present plays from time to time in the new Little Theater, free from the stiffness so painful in the usual amateur performance. Their first effort was highly successful. H. GAIL DAVIS.

KEENE, N. H.

KEENE, N. H. (*Special*).—Lieutenant Martin O. Quinn, for many years past business-manager of the Keene Opera House, is, this season, acting as business-manager for Miss Anna Laird, of New York and Boston, who is the owner and producer of the four-act Filipino war drama, "Under the Stars and Stripes." Lieutenant Quinn does all the booking, and attends to the office part of the business at his office in Keene, and goes out when the play is presented and plays the principal part.

Miss Laird carries special scenery and electrical effects for the production, and does the directing, staging the play for benefits, with local talent. She has been producing the play for the last seven years, and has always met with great success all over the country, she herself having appeared in the past with E. H. Sothern, Joseph Daily, Margaret Dale, Cecelia Loftus, Margaret Illington, and others.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—indef.
ADAMS, Maude (Chas. Frohman, Inc.): Washington 13-18, N.Y.C 21—indef.
ANDROCLES and the Lion (Granville Barker): Chgo. Nov. 29—indef.
ANGLIN, Margaret (James Shesgreen): Boston Nov. 29—indef.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Chgo. 6—indef.
AT the Old Cross Roads (Arthur C. Alston): Balto. 13-18.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 19—indef.
BIRD of Paradise (Oliver Morosco): San Diego 12-15, San Bernardino 16, Redlands 17, Riverside 18, Los Angeles 19-Jan. 1.
BLUE Bird (Messrs. Shubert): N.Y.C. 13-25.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
CALLING of Dan Matthews (Gaskill and MacVitty): Worthington, Minn., 15, Luverne 16, Sibley, Ia., 17; Spencer 18, Mason City 25, Algona 27, Emmetsburg 28, Marathon 29.
CAMPBELL, Mrs. Patrick: Albany, N. Y., 14, 15, Hartford, Conn., 17, 18, B'klyn 20-25, Prov., R. I., 27-Jan. 1.
COMMON Clay (A. H. Woods): N.Y.C. Aug 26—indef.
DADDY Long-Legs (Co. A; Henry Miller): Grand Rapids, Mich. 17, 18.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.
DREW, John (Chas. Frohman, Inc.): N.Y.C. Nov. 22-Dec. 18, New Haven, Conn., 25.
ETERNAL, Magdelene (Selwyn and Co.): N.Y.C. Nov. 1—indef.
EVERYMAN, 1916 (L. H. Everhart): Eustis, Neb., 15, Wellfleet 16, Wallace 17, Holyoke, Colo. 18.
EVERYWOMAN (Henry W. Savage): Winston-Salem, N. C. 15, Durham 16, Raleigh 17, Wilmington 18, Fayetteville 20, Darlington, S. C., 21, Florence 22, Sumter 23, Columbia 25, Savannah, Ga., 27, Augusta 28, Athens 29, Rome 30.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Worcester, Mass., 13-18
EXPERIENCE (Wm. Elliott, Comstock and Gest): Cleveland 13-18, Chgo—25—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.
FAVERSHAM, William (Leonard L. Gallagher): Newark, N. J., 13-18.
FERGUSON, Elsie (Chas. Frohman and Klaw and Erlanger): Phila. Nov. 29-Dec. 25.
FISKE, Mrs. (Corry, Williams and Riter): N.Y.C. 31—indef.
FRAME Up (Fred Byers and Cato Mann): Beatrice, Neb., 14, Washington, Kas., 17, McCook, Neb., 25, Auburn, 29.
FRECKLES (Western; B'way Amuse. Co.): Pipestone, Minn., 18, Dell Rapids, S. D., 20, Flandreau 21, Bryant 22, Elkton 24, Marshall, Minn., 25, Tracy 27, Lake Benton 28, Clarke, S. D., 29.
FRECKLES (Southern; B'way Amuse Co.): Gaylord, Kan., 15, Downs 16, Stockton 17, Osborne 18, Salina 25, Wamego 27, Holton 28, Clay Center 29.
FULL House (Co. A; H. H. Frazee): Phila. Nov. 7—indef.
GEORGE, Grace: N.Y.C. Sept. 28—indef.
GILLETTE, William (Chas. Frohman, Inc.): Boston 6-25.
GIRL, The: Rochester, N. Y., 13-15.
GIRL and The Tramp (Fred A. Byers): Beatrice, Neb., 14, Washington, Kan., 17, McCook, Neb., 25, Auburn 29.
GOODWIN, Nat (Chas. Hunt): Greenville, S. C., 15, Anderson 16, Augusta, Ga., 17, Charleston, S. C., 18, Columbia 20, Wilmington, N. C., 22, Rocky Mount 23, Newport News, Va., 24, Norfolk 25.
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept 13—indef.
HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—indef.
HOLMES, Taylor (Joseph Brooks): Chgo Nov. 7—indef.
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.
ILLINGTON, Margaret (Selwyn and Co.): Portland, Ore., 16-18, Astoria 19, Sacramento, Cal., 25, 'Frisco 26-Jan. 8.
IRVING Place Theater: N.Y.C. Sept. 1—indef.
IRWIN, May: Pittsburgh 13-18.
IT Pays to Advertise (Cohan and Harris): Chgo. Sept 2—indef.
IT Pays to Advertise (Cohan and Harris): Kansas City 13-18, Terre Haute, Ind., 25, Cinti. 27-Jan. 1.
JUST a Woman (Messrs. Shubert): Boston 13—indef.
MISSOURI Girl (Merle H. Norton): Steel City, Neb., 15, Alexandria 16, Western 17, Firth 18, Strang 20, Shickley 21, Hebron 25, Republican City 27, Orleans 29.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. 13-18.
ON Trial (Cohan and Harris): B'klyn 13-18.
OUTCAST (Chas. Frohman and Klaw and Erlanger): Rochester, N. Y., 16-18.
PAIR of Sixes (Co. A; H. H. Frazee): Grand Rapids, Mich., 12-15, Lansing 16, South Bend, Ind., 17, Lafayette 18, Kankakee, Ill., 19, Joliet 20, Elgin 21, Eau Claire, Wis., 25, St. Paul 26-Jan. 1.
PAIR of Sixes (Co. B; H. H. Frazee): Pomona, Cal., 15, Redlands 16, El Centro 17, Yuma, Ariz., 18, Phoenix 19, 20, Tucson 21, El Paso, Tex., 25, 26, Albuquerque, N. Mex., 27, Santa Fe 28, Las Vegas 29, Trinidad, Colo., 30, Pueblo 31.
PAIR of Sixes (Co. C; H. H. Frazee): Cambridge, Ind., 15, New Castle 16, Connersville 17, Liberty 18, Louisville, Ky., 20-22, Springfield, O., 25, Piqua 27, Dayton 28, St. Marys 29, Wapakoneta 30, Canton 31.
PAIR of Sixes (Co. D; H. H. Frazee): Red Wing, Minn., 15, Northfield 16, Austin 17, Mankato 18, Albert Lea 19, Mason City, Ia., 20, Charles City 21, Decorah 22, Cedar Rapids 25, Davenport 26, Iowa City 27, Oscaloosa 28, Marshalltown 29, Waterloo 30, Sioux City 31.
PAIR of Sixes (Special; H. H. Frazee): New Orleans 19-26.
PATTON, W. B. (Frank B. Smith): Afton, Ia., 15, Ridgway, Mo., 16, Leon, Ia., 17, Oscola 25.
PEG o' My Heart (Co. A; Oliver Morosco): Terre Haute, Ind., 15, Indianapolis 16-18, St. Louis 19-25, St. Joseph 28, 29.
PEG o' My Heart (Co. C; Oliver Morosco): St. Louis 19-25, St. Joseph 28, 29.
QUINNEYS (Messrs. Shubert): Boston Nov. 29-Dec. 18, Prov., R. I., 20-25, Springfield, Mass., 27, 28.
REICHER, Emanuel: N.Y.C. Nov. 16—indef.
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17-Dec. 25, B'klyn 27-Jan. 8.
SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—indef.
SHEPHERD of the Hills (Gaskill and MacVitty): Salt Lake City 13-15, Bingham Canyon 16, Payson 17, Spanish Forks 18, Ogden 19, Bingham 25, Preston, Ida., 27, Logan, U., 28, Pocatello, Ida., 29, Blackfoot 30, St. Anthony 31.
SHEPHERD of the Hills (Gaskill and MacVitty): Farmersville, Ill., 15, Paris 16, Mattoon 17, Vandalia 18, Champaign 25, Gillespie 26, Divernon 27, Taylorville 28, Bluffs 29, Barry 30, Louisiana, Mo., 31.
SHOW Shop (Selwyn and Co.): Boston 13—indef.
SINNERS (Coast Co.; Wm. A. Brady): Ellensburg, Wash., 15, North Yakima 16, Walla Walla 17, Spokane 25-27, Wallace, Ida., 28, Missoula, Mont., 29.
SIS Perkins (Henry W. Link): Danbury, Ia., 15, Wall Lake 17.
SKINNER, Otis (Chas. Frohman, Inc.): St. Louis 13-18, N.Y.C. 27—indef.
SOLDIER of Japan (Oscar Graham): Tulia, Tex., 15, Canyon 16, Higgins 17, Canadian 18.
SONG of Songs (A. H. Woods): Cinti. 12-18.
SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—indef.
STARR, Frances (David Belasco) Detroit 13-18.
SUNNY South (J. C. Rockwell): Adams, N. Y., 15, Camden 16, Oriskany Falls 17, Hamilton 18, Earlville 20, Sherburne 21, Oxford 23, Green 24, Owego 25, Dryden 27, Groton 28, Weedsport 29.
TRAIL of the Lonesome Pine (Gaskill and MacVitty): Hastings, Neb., 15, York 16, Plattsmouth 17, Onawa, Ia., 18, Vermillion, S. D., 20, Yanktown 21, Parker 22, Plankington 23, Mitchell 25, Brookings 27, Watertown 28, Aberdeen 29, Redfield 30, Huron 31.
TREASURE Island (Chas. Hopkins): N.Y.C. 1—indef.
TWIN Beds (Middle West: Selwyn and Co.): Holyoke, Mass., 15, Springfield 16-18, Norwalk, Conn., 25, Danbury 27, Torrington 28, Winsted 29.
TWIN Beds (Selwyn and Co.): Pittsburgh 13-18, South Bend, Ind., 25, Chgo 26—indef.
TWIN Beds (Southern: Selwyn and Co.): Vicksburg, Miss., 15, Monroe, La., 16, Alexandria 17, New Iberia 18, Shreveport 25, New Orleans 26-Jan. 1.
TWIN Beds (Special; Selwyn and Co.): St. Louis 12-18, Kansas City 19-25, St. Joseph 26, 27, Lincoln, Neb., 28, 29, Fremont 30, Des Moines, Ia., 31-Jan. 1.
TWIN Beds (Coast; Selwyn and Co.): The Dalles, Ore., 15, Pendleton 16, Baker City 17, Weiser, Ida., 18, Boise 24, 25, Ogden, U., 26, Salt Lake City 27-29, Winnemucca, Nev. 30, Reno 31-Jan. 1.
UNBORN, The: N.Y.C. Nov. 29—indef.
UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—indef.
UNCLE Tom's Cabin (Wm. Kibbie): Hampton, Ia., 15, Waterloo 16, Marshalltown 17, Des Moines 18-22.
WARE Case (Messrs. Shubert): N.Y.C. Nov. 30—indef.
WARFIELD, David (David Belasco): Balto. 13-18; Cleveland 20-25.
WASHINGTON Square Players: N.Y.C. Oct 4—indef.
WILLIAMS, Esther (Arthur C. Alston): Balto. 13-18.
WINNING of Barbara Worth: St. Louis 12-18, Kansas City 19-25.
WITHIN the Law (Eastern; Robert Sherman): Kenton, O., 15, Chgo. Jct. 17, Sandusky 18.
WITHIN the Law (Western; Robert Sherman): New Sharon, Ia., 17, Ottumwa 18.
YELLOW Ticket (A. H. Woods): Detroit 13-18.
YOUNG America (Cohan and Harris): N.Y.C. 13-18.

TRAVELING STOCK

ANGELL: Berwick, Pa., 13-18.
BOYER Nancy: Kane, Pa., 13-18.
BRYANT, Billy: Paris, Ky., 13-18.
BUNTING, Emma: Memphis, Tenn., 6-18.
CARROLL, Ion: Pikeville, Ky., 13-18.
CHASE, Lister: Harlowton, Mont., 13-18.
CLAMAGE, Arthur (Fred Smythe): Fargo, N. D., 16-18, Lisbon 20-22, Aberdeen, S. D., 23-26, Huron 27-29.
COLUMBIA Players: Federalsburg, Md., 13-18.
DOUGHERTY: Norton, Kan., 13-18.
GARRICK Theater (Raleigh M. Wilson): Farmington, Ia., 13-15.
GORDINIER Brothers: Lincoln, Ill., 13-18.
HARRISON-Du Frayne: Woodville, N. H., 13-18.
MARKS, May Belle: Hamilton, Ont., Can., 13-18.
PHILLIPS: Mifflinsburg, Pa., 13-18.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.
AROUND the Map (Klaw and Erlanger): N.Y.C. Nov. 1—indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOSTON Grand Opera Co. and Pavlowa Ballette Russe: Springfield, Mass., 15, Washington 16-18.
BRINGING Up Father (Co. 1; Chas. Yale): Chgo. Nov. 28-Dec. 18, Davenport, Ia., 19, Cedar Rapids 20, Iowa City 21, Grinnell 22, Des Moines 23-25, Kansas City 26-Jan. 1.
BRINGING Up Father (Co. 2; Chas. Frohman): Huntsville, Ala., 15, Columbia, Tenn., 16, Nashville 17, Memphis 18, 19, Helena, Ark., 20, Little Rock 21, Hot Springs 22, Greenville, Miss., 23, Yazoo City 24, New Orleans 26-Jan. 1.
BRINGING Up Father (Co. 3; Griff Williams): Cambridge 6-15, New Phila. 16, Wooster 17, Mansfield 18, Youngstown 20-22, Lima 25, Ottawa 27, Van Wert 28, St. Marys 29.
ELTINGE, Julian (A. H. Woods): B'klyn 13-18.
GIRL Who Smiles (Times Producing Co.): Boston 6—indef.
HAVE You Seen Stella? (Jake Lieberman): Pittsburgh 12-18, Wheeling, W. Va., 20, East Liverpool, O., 21, Canton 22, Ashland 23, Ft. Wayne, Ind., 25, Chgo. 26-Jan. 22.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
LILAC Domino (Andreas Dippel): Chgo. Nov. 28—indef.
KATINKA (Arthur Hammerstein): Prov., R. I., 14-18.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16-Dec. 18.
MUTT and Jeff in College (Co. 1; Joe Pettingill): Quincy, Ill., 15, Peoria 16, Kankakee 17, Ft. Wayne, Ind., 18, Toledo, O., 19-22, Ashland 25, Cleveland 27-Jan. 1.
MUTT and Jeff in College (Co. 2; Chas. Williams): Waco, Tex., 15, Mexia 16, Ft. Worth 17, Denver 19-25, Boulder 27, Longmont 28, Loveland 29.
MUTT and Jeff in College (Co. 3; Harry Hill): Ann Arbor, Mich., 15, Pontiac 16, Tecumseh 17, Chatham 18, Port Huron 19, Flint 20, Durand 21, Bay City 25, Saginaw 26, Cadillac 27, Petoskey 28, Traverse City 29.
MY Home Town Girl (Perry J. Kelly): Cleveland 13-18, Detroit 20-25.
NEWLY Weds and Their Baby: Cleveland 12-18.

NOBODY Home (John P. Slocum): B'klyn 13-18.
NOBODY Home (F. Ray Comstock): Chgo. Nov. 28—indef.
ONLY Girl (Joe Weber): Boston Nov. 29—indef.
PASSING Show of 1915 (Messrs. Shubert): Cinti. 12-18.
PEASANT Girl (George Blumenthal): Mansfield, O., 15, Marion 16, Lima 17, Findlay 18, Fremont 19, Toledo 25-29.
PRINCE of Pilsen (Perry J. Kelly): New Orleans 12-18.
PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.
ROBIN Hood (De Koven Opera Co.): Clarinda, Ia., 16, Creston 17, Hastings, Neb., 18, Grand Island 19, Fremont 20, Norfolk 21, Sioux City, Ia., 25, 26, Lincoln, Neb., 27, Omaha 28, 29.
RUGGLES of Red Gap (Messrs. Shubert): Phila. Nov. 29-Dec. 18.
SAN Carlo Opera Co.: Louisville 13-18, Detroit 20-25.
SARI (Henry W. Savage): Wilmington, Del., 25, Lynchburg, Va., 27, Richmond, 28, 29.
STOP! Look! Listen! (Chas. Dillingham): Phila. Nov. 29-Dec. 18.
TIT for Tat: Buffalo 13-18.
VERY Good Eddie (Marbury-Comstock): Detroit 13-18.
WATCH Your Step (Chas. Dillingham): Balto. 13-18.
WHEN Dreams Come True (Coutts and Tennis): Knoxville, Tenn., 15, Chattanooga 16, Gadsden, Ala., 18, Birmingham 25.
WHEN Dreams Come True (Coutts and Tennis): Kansas City 12-18.
WILSON, Al. H. (Sidney R. Ellis): Jersey City, N. J., 26-Jan. 1.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Chgo. Nov. 28—indef.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Wellston, O., 15.
O'BRIEN, Neil: Augusta, Ga., 15, Charleston, S. C., 16, Savannah, Ga., 17, Jacksonville, Fla., 18, 19, St. Augustine 20, Palatka 21, Daytona 22, Orlando 23, Lakeland 24, Tampa 25, 26.
RICHARD and Pringle (Holland and Filkins): Deming, N. Mex., 15, Santa Rita 16, Silver City 17, El Paso, Tex., 19, 20, Alamogordo, N. Mex., 21, Santa Rosa 22, Tucumcari 23, Amarillo 24, Sayre, Okla., 25, Elk City 26, Clinton 27, Weatherfield 28, Geary 29, El Reno 30, Kingfisher 31.

MISCELLANEOUS

LAUDER, Harry (Wm. Morris): Boston 20-Jan. 1.
THURSTON, the Magician: Chgo. 13-18.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Armstrong, Ellen, Hellen Arthur.
Beck, Mrs. Fannie, Milford Berrick, Ruth Holt Bonercault, Edith Bradford.
Carrol, Richard F. Mrs., Rose Cogian, Miss Corinne, Irma Croft.
Davenport, E., Edith Decker, L. Duncan.
Follis, Vivian, Clair L. Freeman.
Gordon, Eleanor.
Haslam, Hazel, Grace Henderson.
Irving, May.
Kingsley, Mrs. Maud Knowlton.
Lee Lillian, Gladys Lorain, Sadie Lynch.
MacDonald, Ann, Marano Sisters, Frida Martin, Gertrude Millington, Estelle Morton.
Pale, Alice, Nellie Parker, Mrs. Dagmar, F. L. Payton, Caroline Pierce.
Reid Bertha Westbrook, Mrs. Milly Rollins.
Scott, Ivy Mrs. Bert Smith, Mrs. Lou J. Smith, M. Spayne, Joann Stranger, Mrs. Jerome Storme.
Terrell, Maud P., Elsie Thomas, V. Townsend.
Waddell, Gladys, Sylvia May Wallace, Percival D. Ward, Bertha Welby, Clara Whipple, Florence Wickman, Mignon A. Wood Georgia Woodthrope.
Young, Elia, Mrs.

MEN

Arey, Wayne, Eddie Arlington.
Blake, Wm. E., Edwin Burke, Carleton, George, Charles Clark, Joseph Canto.
Dae, Frank E., John Dougherty.
Edwards, Henley, Lisle Elliott.
Fendell, D. J.
Glegez Claudius, Taber E. Giles, C. P. Gillen Harry Glover, Benton W. L. Groce.
Hall, John H., Louis Leon Hall, Bobby Hamilton or Emile Kleine, H. E. Hissing, Rolland Holden, A. Howell.
Karr, Frederick, Richard Kean, Leo Keith, Frank Keller, Bryce Kennedy James Spencer Kelly, George A. Kingsbury, Frank S. Kintzing, Roland Klinger, Morse Koupal.
Lee, G. H., Cecil Lurgin.
McMillan, Don, John McNeill, Robert McWade, Mortimer Martini.
Oldsen, Ollie.
Petti George, Max Plohn.
Ranier, Robert, S. E. Riggs, David E. Roberts, Stanley Reynolds, H. C. Robey.
Schwab, Lawrence, Arthur Shirley, Karl Stahl, C. G. Staples, Wm. Swan.
Tarrington, Mr., Charles J. Toole.
Wecht, Ad. M., Louis E. Weed Charles Willis, Jesse M. Willingham, C. A. Wolfe.

BALTIMORE

Hilliard and Cast in a Daring Play—Warfield in Belasco's "Van Der Decken"

BALTIMORE (*Special*).—No play presented in Baltimore in recent years has aroused more discussion than did Robert Hilliard's production at the Academy last week of "What Became of Deegan Folk." Frankly, it is the most unpleasant and daring bit of writing we can recall to memory. Kathlene McDonnel is about due for stellar honors. Her performance will cause quite as much talk as the play. It is one of the most sincere and marvellously human bits of acting the season has revealed. Mr. Hilliard has a role quite different from those associated with him of late, and he played it with a good deal of expression and feeling. That he managed to win the sympathy of the audience is probably the finest tribute we can give his work. The good acting of the cast and possibly the unusual theme and scenes of the play are the only chances it will have for success.

The title of the play has been changed from "The Pride of Race" to "What Became of Deegan Folk." At the opening performances there was no applause until the fall of the final curtain, when the audience tendered an ovation to Mr Hilliard. This probably was intended as a tribute to Mr. Hilliard's acting and that of his company.

[The plot of this play and the premiere appeared in THE MIRROR week Dec. 1.]

"The Show Shop" at Ford's drew capacity audiences most of the week and deserved the business. The cast was exceptionally good and the play one of the most amusing satires we have had in many a season.

The magic names of Warfield and Belasco drew to Ford's on Monday night one of the hugest audiences gathered in any house this season to witness Belasco's own play entitled "Van Der Decken" and to welcome Warfield.

[The plot and premiere of this play appear in the report of our Washington correspondent.—ED. MIRROR.]

The role of "Van Der Decken" is entirely different from anything hitherto associated with Mr. Warfield and gives us a new idea of him, one which is going to prove a genuine delight, as well as a great surprise, to his thousands of admirers. Both he and Mr. Belasco received a tremendous ovation from the audience, which packed the theater, and the play can be called an emphatic "success." The company is quite a large one and, as usual, very capable. Jane Cooper, Ernest Stallard, William Boag, and that splendid actress, Marie Bates, are among the lengthy cast. Week Dec. 20, no regular attraction.

There are only a few productions capable of combating the great odds placed against them in a town where a Belasco premiere and Warfield are in opposition and, despite the fact, open to splendid business. This, however, was the case at the Academy on Monday night, when "Watch Your Step" began its Baltimore engagement before a very enthusiastic and surprisingly large audience. Charles Dillingham deserves a vote of thanks and incidentally the support of the local public, for unlike most of his contemporaries, he has played fair to them by bringing most of the original cast to Baltimore. Vernon Castle's place was taken by Bernard Granville. With Mrs. Vernon Castle, Frank Tinney, Harry Kelly, Elizabeth Brice, Charlie King, and Harry Ellis, each contributing their share, theatergoers feel as though they are getting their money's worth. The production is splendidly staged, as are all Dillingham's productions, and the revue is good. Week Dec. 20 no regular attraction.

Lew Dockstader headed the Maryland's bill last week, but as his stuff was old his act lacked the punch. Sam Chin and Mary Marble had a very delightful little sketch and took the first honors. It was a pleasure to see Lester Crawford again in Baltimore, and we see all too little of Fred and Adele Astaire. They are two of the most delightful dancers the Maryland has offered this season. Charming Lina Abarbanell is with us this week and few regulars will miss her, as she is one of the few headlights worth the price of admission.

Gus Klemm and A. King Calder scored one of the most unusual and positive successes in town last week in a vaudeville act of their own invention. Both have talent to a marked degree and an ease of manner and style which will get them over when they take their plunge into regular vaudeville next season.

Charles Richman paid us a visit last week looking younger and more prosperous than ever. We hold many a grudge against filmdom for kidnapping such favorites as Richman.

Emmy Destinn, as predicted, sang to tremendous audiences at Ford's on last Thursday afternoon. She was in unusually good voice. It was her first appearance here in a recital, but we feel sure it will not be her last.

"The Battle Cry of Peace" opened a four week's engagement at the Auditorium last Monday, thereby beating "The Birth of a Nation" by four months, as the latter film is not due in town until next March. I. B. KREIS.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—Nora Bayes's success was instantaneous, and the applause bestowed upon her songs, with which she was graciously generous, made an ovation of her reception at the Temple week Dec. 6.

The Two Macks in a sketch billed "The Ginger Girl," and "The Dancing Kid," in a novel entertainment at Loew's the first half of the week. One of the most touching photoplays that has been exhibited in this city is "The Warning," in which Henry Kolker takes the leading part.

There is a great bit of truth conveyed in the one-act playlet, "The New Police Chief," the feature offering at the Family for the first three days of the week Dec. 6. The sketch, which is not entirely new to the Family patrons, appears this season under a new name. The plot is well written, with Charles MacDonald in the character role. The potential reasoning of the Police Chief as regards the vice question in San Francisco, in its relation to woman suffrage, furnishes many opportunities for good judgment and dramatic skill.

At the Corinthian, week Dec. 6, Charles Taylor's "Darlings of Paris." "Tempters" Dec. 13-18.

"Twin Beds," by Margaret Mayo and Salisbury Field at the Lyceum, to packed houses.
BOB HOGAN.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (*Special*).—"Seven Keys to Baldpate" was splendidly produced by the Grand Opera House Stock company week Nov. 29, and drew good houses. Good work was done in this piece, except for the fact that "The Boss" is their latest production and takes first rank. Numerous curtain calls were extended to Mr. Elton and Miss Richman at every performance. Dan McMillan made a decided hit. Norman Wendrel and Franklin George were excellent as the lovers.

A canvass of local picture houses show that business, instead of falling off, had been the largest in several months.

Empire: "Song of Songs" Nov. 25-27, and "Pride of Race" Nov. 29-Dec. 1 to small houses.

Wieting: "The Unexpected" played its third performance here Nov. 29 to a small house. Empire: Dec. 13-15: "The Outcast."
FREDERICK E. NORTON.

VIVIENNE SEGAL
with "THE BLUE PARADISE"
Management MESSRS. SHUBERT

JOSE COLLINS
ALONE AT LAST Shubert Theatre

MAY BUCKLEY
INVITES OFFERS
1123 Broadway LOW'S EXCHANGE New York City

ADELAIDE and HUGHES
AMERICA'S REPRESENTATIVE DANCERS
Management Frederic McKay New Amsterdam Theatre Bldg. N. Y.

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WILMINGTON, DEL.

WILMINGTON, DEL. (*Special*). — Wilmington had some pretty good plays in the past, and hopes for some better ones for the future, but it is doubtful that the selection of plays and vaudeville given in this city last week, starting Nov. 29, can be beaten in this city for some time to come. Dockstader's Garrick Theater having a corking good show of eight excellent acts, and William Brady bringing down such an actor as David Warfield in his new piece, "Van Der Decken," caused quite a commotion.

However, the city was greatly disappointed in the management of the Warfield play. It was advertised pretty heavy that it was going to be here for two days, starting Friday, Dec. 4, and Manager Louis Allemann was selling tickets for the performances in good style. At the very last moment word was received from the managers of the show that Mr. Warfield decided not to present the play in this city until Saturday evening. This caused the entire purchasers of seats to come down to the box-office with a howl that it took all of Mr. Allemann's ability to smooth over.

Miss Jane Cooper, Miss Mary Bates, Harold Russell, Frits Leiber, and the other members of the company deserve very creditable mention, as they all shared honors with the star.

Week Dec. 6 William L. Dockstader celebrated his twenty-third anniversary in the vaudeville business here by giving the folks a performance that has not been equalled in this city. Week Dec. 13 a programme headed by Joseph Jefferson and company, Bradna and Derrick, Three Musical Lyres, Kate Watson, Stanley and La Brack, Mlle. Mabel De Lora, and Bart McHugh's latest act, "In the Orchard."

At the Playhouse Lyman H. Howe's motion pictures on the California Exposition was the feature for three days, starting Dec. 9. Miss Ruth St. Denis in "Omar, the Tentmaker," is billed for Dec. 31, Jan. 1: "Sari," Dec. 25, and "A Pair of Silk Stockings," with Edward Douglas, Dec. 16.

The moving picture houses of the city, especially the Victoria, which is now under new management, and the Majestic, are doing capacity business. Feature pictures of four, five, and six reels are the programmes at each of the houses every day. The Queen is reaching completion very rapidly, and the owners, Messrs. Topkis and Ginnes, are sending out reports that attractions will be seen there shortly after the first of the year.

SAMUEL M. RACHLIN.

WASHINGTON

Maude Adams, French War Pictures, Boston Grand Opera, Poli's "Ceasar"

WASHINGTON, D. C., Dec. 17 (*Special*).—At the New National a very large fashionable and distinguished gathering gives a most welcome and cordial greeting to the stars of the current week, Maude Adams, who presents during her engagement two of her past-leading successes, both by J. M. Barrie's play, "The Little Minister," whose premiere here several years ago proved the big stepping stone to her successful stage career. This play, besides the opening, will be given Wednesday and Saturday nights also at both the mid-week and Saturday matinees—with then a change to another of welcome importance—"What Every Woman Knows," with Miss Adams again the pronounced favorite with her charming characterization of Maggie Wylie, the little woman who tried, and successfully carried the points of her ambition in the making of a great man of her boor of a husband. The latter play being given Tuesday, Thursday and Saturday nights.

The present week at the Belasco will be broken in half. Commencing Sunday to Wednesday night, a series of motion pictures made by the French government for official records entitled "On the Battlefields of France," said to be the first presentation given in America, under the supervision of Adjt. H. S. de Malaussene of the Army of France, now in this country recuperating from wounds received in the service, who, with Dr. Williams of Philadelphia, has been authorized to tell how, when, where and why the pictures were made.

Commencing under a most satisfactory guarantee gathered from subscriptions of grand opera musical lovers, through the Washington grand opera committee, the Boston Grand Opera company, in conjunction with the Pavlowa Ballet Russe, commenced Thursday, for four presentations of opera and ballet already named completing the remainder of the week.

The Poli production of "Julius Caesar" was universally praised and quoted by the press as one of the artistic, strongly arranged and thoroughly developed stock company performances that reached an unusual high standard of excellence, which speaks volumes of praise for the Poli stock. Mark Kent, whose Cassius was a dominating character study and brilliant acting performance will be greatly missed by the Poli audiences as he closed his ten weeks' Washington engagement Saturday night, taking a few weeks' rest, before another engagement with a Poli company in another city. "Too Many Cooks," Frank Craven's comedy drama is the Poli present-week offering.

Washington Lodge No. 15 of the Benevolent and Protective Order of Elks held their annual memorial services for their departed dead at Poli's Sunday afternoon, Dec. 5, in the presence of an attendance of invited guests that crowded the theater. The exercises was of a most impressive nature and religious character. The United States Marine Band, under the direction of Brother William H. Santelmann, rendered a rare programme of selected sacred music. Andrieus A. Jones, first assistant secretary of the interior department, a member of Las Vegas Lodge B. P. O. E. No. 408 of New Mexico, delivered the oration.

Announcement is made that after Jan. 1, 1916, permission for employment in theatrical exhibitions in the District of Columbia, which is Washington, will not be given to children under fourteen years of age, was made by the Commissioner of the District during the past week, Dec. 8; to be precise, the act to regulate the employment of child labor in the District provides that nothing therein contained shall apply to the employment of any child in a theatrical exhibition, provided the written consent of one of the Commissioners of the District is obtained. The order also provides that an application of a child over 14 must be accompanied by the affidavit of the parent or guardian as to the child's age.

The Keith programme the present week will bring the George MacFarlane of musical comedy fame as its headliner, dividing the honors with the Henry Bellit Bijou opera company, featuring Bertram Peacock, Helen Morrison and Henry Antrim and a talented company of singers in "The New Producer." Violet Dale is a third and important success in her special act of impressions of stage celebrities. Others of note are Fred Hallen and Mollie Fuller, Lulu McConnell and Grant Simpson, Marie Lo's porcelain posing beauties, Hayden, Borden and Hayden and the Five Belmonts.

JOHN T. WARDE.

NAT GOODWIN IN RICHMOND

RICHMOND, VA. (*Special*).—Nat C. Goodwin, who has evidently partaken of the fountain of eternal youth, came back to Richmond at the Academy of Music night Dec. 8 in the William Collier part in "Never Say Die." He demonstrated clearly how a real actor can always come back. Indeed, in spite of the years that have rolled between his first appearance in Richmond, the same bright, clever Nat Goodwin of "The Gilded Fool" fame seemed better than ever before. A large laughing house warmly welcomed him for old times' sake, and for the sake of the real actor and his extraordinary company.

Al. H. Wilson in his newest play, "As Years Roll On," by Herbert Hall Winslow and Charles Horwitz, greatly pleased large and enthusiastic audiences at the Academy of Music, matinee and night, Dec. 9. During the performances Mr. Wilson sang "Yesterday, Mother Mine," "As Years Roll On," and a number of other popular songs he has written, to the delight of his many admirers in Richmond.

At the Strand Grayce Scott and her excellent company are delighting capacity houses every night week of Dec. 6-11, with matinees Dec. 7-11 in "The Lion and the Mouse." The Lyric, with popular vaudeville and pictures, continues to attract large audiences every afternoon and night, week of Dec. 6-11. Some of the attractions for the last half of the week are "The Earl and the Girl," a one-act musical comedy, with a company of ten comedians, singers and dancers: Paul Le Varre and Brother, comedy acrobats; Lawrence and Lawrence, with song and dance interpolations; The Archie Nicholson Trio, with music-and-fun act; Guy Bartlett, comedian, and a fresh installment of the Hearst-Selig war pictures, with other interesting screen exhibits, round out the programme.

NEAL AND MCCONNELL.

HERE'S A STORY FROM CORRY

CORRY, PA. (*Special*).—"The Only Girl," at Library Theater, Dec. 7, to a very small but highly-pleased audience. "Some Baby," Dec. 9, was not advertised. Local management handed it a raw deal, to get business for Weber's musical play; the unpopularity of the local management is a drawback no company can overcome, no matter how strong.

M. J. BERLINER.

CHICAGO

What Was and What Will Be at the Leading Houses — War Pictures

CHICAGO (*Special*).—Gossip has it that "It Pays to Advertise" did $14,000 at Cohan's Grand Opera House Thanksgiving week. When it opened there it was figured that it would remain until Christmas time, but business continues so good that the show may finish the season at that house.

George Klimt has disposed of his interest in the lease of the Imperial Theater to the owner of the building; Abe Kaufman owns three-fourths of the project. Mr. Klimt is out of the business for the present.

Robert Sherman opened "The Girl Without a Chance" at the Imperial Sunday, and as that was the first attraction of the season at the Imperial there was a very big advance sale.

"The Blindness of Virtue" will be the Christmas offering at the National. It will be a special production to fill the week at that house, and will be under the charge of Frank H. Livingston.

"The Great Jansen" was the extra feature at the Haymarket last week, with a burlesque show, and as this was the first appearance of this act in Chicago in its present form it attracted much interest from show folks.

"Fighting for France" is at the La Salle, and "Fighting in France" is at the Olympic. There were legal difficulties of some kind which kept the Olympic dark a night or two.

Though the sword wherewith Siegfried slays the dwarf Fafner in the Nibelungen operas is but a toy sword, German customs officials tried to prevent it from leaving Germany. Francis MacLennan, the American tenor who will sing the part of Siegfried in the Ring operas at the Auditorium, found his way from Berlin to Chicago beset with difficulties. The trunks and clothing of MacLennan and his wife were searched at the Dutch border. A German officer drew the sword of Siegfried from its ornate sheath.

"Ach," he said, "that won't do. We can't let that sword go out of the country, nor that shield, either. It is a weapon and can be used to kill Germans."

Only the arrival of a German officer who had seen him act in Berlin could settle the question.

AT OTHER HOUSES

BLACKSTONE.—"Paganini," with George Arliss. Romantico-sentimental comedy of the 1830 period, involving the great Italian violinist in a series of fictive episodes. Mr. Arliss is theatrically effective in an elaborate characterization of Paganini. Miss Margery Maude conveys genuine charm, and the proceedings are picturesque in the way of the stage. Second week.

POWERS.—"The Man who Married a Dumb Wife" and "Androcles and the Lion." Third week.

COHAN.—"His Majesty, Bunker Bean." Sixth week.

PALACE MUSIC HALL.—Mrs. Leslie Carter, in an act of "Zaza"; an Irish tenor, Thomas Egan; Charles Olcott, in a skit on comic opera, and the Watson Sisters, ex-stars of "burlesque," are listed for to-morrow's change of programme.

GARRICK.—"The Lilac Domino." Operetta. Third week.

MAJESTIC.—Miss Henrietta Crosman in a short play, Miss Sophie Tucker, Lew Dockstader, Miss Willa Holt Wakefield, and a "turn" called "Tango Shoes," are the features of the new bill, starting to-morrow.

ILLINOIS.—"The Follies of 1915." The best there is of its kind. Third week.

E. E. MEREDITH.

IN CANADA

OTTAWA, ONT. (*Special*).—Russell, Dec. 2-4: "The White Feather" was presented by a very good company, including Albert Brown and a few others who were seen here last season, and scored big hits to large audiences.

Dominion, Dec. 6-11: Fred V. Bowers's song review was the big feature and scored great hit. Others who also pleased were Julian Rose, Cole and Denahy, Albert Cutler, Cantwell and Walker, Sherman and Hibry, and Valentine and Bell; to good business.

The Francais, Dec. 6-8: The Manhattan Musical Comedy company in "Bizzie Wizzie's Troubles" to big business.

The Family, Dec. 6-8: "The Chorus Lady" was the film feature to good business.

J. H. DUBB.

VANCOUVER, B. C. (*Special*).—"Pegg o' My Heart" played to capacity houses, as is the rule with this captivating little story at the Avenue. For two nights this week, "When Dreams Come True" was presented by Coults and Tennis. The company proved excellent dancers, but rather inadequate in vocal ability. One could wish Bartholomae and Hein better interpreters of this tuneful piece. "Twin Beds" is listed for Nov. 17, 18.

At the Orpheum Charlotte Walker in "Out of Darkness" and Irene Fenwick in "The Green Cloak" are very popular with photoplay audiences.

CAMPBELL WOOD.

MONTREAL (*Special*).—The Leo Driscoll Players at His Majesty's Dec. 6-11 presented "Polly of the Circus" to fair business. In Polly Miss Templeton appeared in a new type of character and scored another success. William Sullivan did good work as the young Clergyman and Miss Dow gave a clever sketch of the old negress. Messrs. Webb, Cillan and Keene offered good type studies. The piece was well staged and the circus scenes realistically presented. "Fine Feathers," Dec. 13-18.

The Orpheum had an interesting and varied bill, Dec. 6-11. "Hope," a little play by Isabelle Lowe and company, is the most serious offering. "The Red Fox Trot," by George Howell and company, proved a clever and amusing item. Williams and Wulfus, Kenny, Nobody and Platt, Ota Cyzl, Mlle. Myron Vadie, Jean O'Mally and Erford Sensation go to make up this excellent bill.

The Bostonians, featuring Frank Finney and giving a very interesting presentation of how moving pictures are made, are doing good business at the Gayety.

W. A. TREMAYNE.

HALIFAX, N. S. (*Special*).—Academy Players gave their best all-round production of the season Dec. 6 in "The Third Degree." Jane Morgan was most satisfactory as young Mrs. Jeffries; she received hearty curtain calls and flowers. May Ross Clarke made a hit as the senior Mrs. Jeffries, and had everybody praising her handsome costumes. Sidney Toler and John J. Farrell again heavily scored. "Charity Ball" Dec. 13.

JAMES W. POWER.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Irene Franklin Returns to the Varieties With New Songs

White, N. Y.

MISS LOLA MERRILL,
In "Wards of the U. S. A.," with Frank Otto.

A SONG WRITER, with an O. Henry sense of humanness and brevity, came to vaudevlle last week. An artiste who stands quite alone in a splendidly sincere style of song characterization returned to the varieties. And an entertainer, who always respects the theatergoer by working out new material, reappeared in the two-a-day electric lights.

All three are Irene Franklin.

Irene Franklin's New Repertoire

Miss Franklin brought four new numbers to the Palace—and we can't tell which we like the more.

There's the song of the slangy little cash girl in the big department store—the youngest business woman who gets "three bucks a week," and dreams of a time when she can have two pairs of shoes at a time.

There's a new kid song, "Dirty Face," the lament of a little girl with a decided antipathy to water. There's "The Tango Queen," from "Hands Up," a delicious dissertation to music—the triumphant story of a country girl who invades the White Way as a chorister and becomes a ballroom danseuse of fame and fortune. Being "long on angles if a bit short on art," she easily lifts the mortgage on the old farm.

And there's the fourth new number, "Don't Marry No Millionaire's Son," the plaint of a coryphee who used to be the happy third from the end. With girlish reserve—plus knockout drops—she lands her prey, but the youth proves to be a delusion and a snare. You can's blame the disillusioned young lady from moralizing, "Should I have done as I have did?"

Burton Green is, of course, at the piano. And his well-played rendition of Victor Herbert's "March of the Toys" makes an excellent interlude.

An Icy, Polar Siren

Alice Eis and Bert French introduced their new pantomime, "The Lure of the North," attributed to Esten Burleigh. The affair is supposed to be built about a legend, which the programme explains this way:

"The people of the far North, through the long months of the Arctic Night, whisper to one another this legend: 'At the top of the world, amid the mountains of ice, dwells the spirit of the North Pole, a beautiful maiden whose magnetic charm attracts the white strangers from their Southland home.' She is ignorant of the fatal chill of her caress and eagerly welcomes the adventurous explorer with her freezing kisses, and the third kiss is death. The snow becomes his shroud and the Northern lights chant his requiem."

Anyway, the mechanical method of producing huge banks of soap-bubbles is again used this season by the dancers. Last year it represented poisonous lava, into which the lureful Miss Eis lead the susceptible Mr. French. This year the soap-suds display versatility by playing glacial snow.

In the present pantomime, Mr. French, depicting an exhausted explorer, staggers upon the stage. The North Pole siren, played by Miss Eis in un-Arctic negilgee, appears. There's a dance of temptation, and the polar lady and the white stranger disappear in the soapy foam. After which, we take it, the Northern lights begin chanting the exploring gentleman's requiem.

Frank North's Homely Little Playlet

Frank North has a little rural sketch, "Back to Wellington," author not revealed. The scene is the exterior of the village post office and department store. Time—Summer, during the throes of a checker tournament. There's a slender story. Two young men have loved the same girl. One of them has gone to the city and become prosperous. The other has remained behind—and married the girl. The other man comes back. That's about all. Mr. North plays the villager who captures the belle, and does him with a mellow unexaggerated sort of humor. In fact the sketch—with Mr. North's pleasant playing—is ingratiating, if innocuous.

Marie Nordstrom is a delightful entertainer. She is offering new and old "Bits of Acting," written by her sister, Frances Nordstrom. "Bits of Acting" contrasts life on the stage and in the real world with decided humor and some flashes of keen satire.

With a single drop showing a room interior, and curtained windows, besides a rocking chair and a table, Miss Nordstrom unobtrusively creates a home-like atmosphere. Then she shows us, by contrast, how a wife behind the footlights and in real life hears that her husband is a defaulter, and again that he has been killed. This sounds tragic—and Miss Nordstrom does sound a sincere note when it is necessary. And a comic one at the right time, too.

MISS MARIE NORDSTROM,
Her "Bits of Acting" Display a Charming Sense of Humor.

Marie Nordstrom's Humor

And Miss Nordstrom does something we never saw before. She sits in her rocking chair and, with a property baby, shows how an old-fashioned mother sings a lullaby. She does it sweetly, too. And a few moments later she gives a boisterous imitation of a vaudeville filirtation team.

Ruby Norton and Sammy Lee have a two-act, such as Marie Nordstrom satirizes. It's the usual stuff. Miss Norton thrills a few high notes. Mr. Lee imitates Al Jolson, but the imitation largely consists of stamping upon the stage floor. Finally the two, plus a green spot light, do one of those absurd ghost songs, "Oh, Oh, That Hypnotizing Man," or something like that.

Mr. Lee wears his hair in hammered and polished style. That, we suspect, catalogues the turn.

Le Roy, Talma, and Bosco, "the triple alliance of wonders," according to the programme, offer a magical act. That is, they "produce" half dollars, ducks, rabbits, handerchiefs, eggs, and human assistants, and then make them "disappear." They work fast and raggedly. In fact, it is quite easy to guess just how most of the tricks are done. No one has ever succeeded the adroit Keller, who really baffled the eye.

Joan Sawyer Fox Trots Back

At the Colonial Joan Sawyer came back to re-enter the dancing lists. She's been away many months—a perilous thing in these days of fickie memories, changing dances and eclipsed ballroom stars.

Miss Sawyer came back with the blond Mr. George Harcourt and her brunette orchestra. The musicians contribute banjo, drum, accordion, and other noisy interludes, while Miss Sawyer slips from lilac to golden yellow and then to white.

For her ammunition, Miss Say Sawyer is using a fox trot, the Zurmokxa, pronounced just like that, and really a waltz named after a Pullman car, her old aeroplane waltz and a lively one-step, modestly yclept the Sawyer.

Now, no one waltzes with more grace than Miss Sawyer. Just now she looks fresh and rested. So we believe that she'll quickly find her old niche among the ballroom trot artists. The dancers still have their place, we suppose, even if Maurice is learning to skate.

Dorothy and Madeline Cameron came back to vaudeville at the Colonial from Ned Wayburn's wholesale and retail production of "Town Topics." First, they appear with tilted hats in startling black transparent

(Continued on page 18.)

MISS MARIE SABBOTT,
Dancing in Vaudeville with Armand Wright.

THE WEEK IN REVIEW

(*Continued from page 17.*)

gowns, with neat little beribboned somethings or others beneath. Transparent is hardly a strong enough word. And, in talking song, they tell us—

"In the social whirl,
When you're dolled up you're a star,
It's the gown—it's the gown."

After delivering this bit of philosophy, the while gazing pleasantly upon the front row, the sisters lapse into dances. During the progress of the specialty they try the classic stuff. But all of the evolutions have the high kick as the piece de resistance.

ENGLISH MUSIC HALL NOTES

LONDON, ENG. (*Special*).—Neil Kenyon has added a new characterization to his gallery of character studies—an old man, the general factotum of a village hotel, who has retained his position through any number of changes of proprietorship. It is done with Kenyon's kindly humor.

Frank Van Hoven, following his hit in "Now's the Time," will stay with the piece until the end of January.

Terry and Lambert left Australia on Nov. 27, after completing their second tour of the Rickards' time. They are due to reach England about Jan. 9.

Jack Norworth was prominent at the Guild concert for wounded soldiers, given on Dec. 7, at King George's Hospital.

CHICAGO VAUDEVILLE

CHICAGO, ILL. (*Special*).—Gertrude Hoffman and "Sumurun" moved over to the Palace from the Majestic last week and topped the bill. Joseph E. Howard was assisted by Ethelyn Clark in his new specialty, Miss Clark succeeding Mabel McCane. Charles E. Evans and Helena Phillips presented their comedy skit, "A Forgotten Combination."

At the Majestic Valeska Suratt did "Black Crepe and Diamonds" in headline position. Belle Blanche was a feature. Claude and Fannie Usher did their little sketch, "Fagan's Decision" and Burdella Patterson appeared in poses.

Harry Miller is opening a branch office of the Western Vaudeville Managers' Association, in San Francisco.

"The Volunteers" are playing some return dates over the W.V.M.A. time.

THE BROOKLYN BILLS

Grace LaRue topped the festival bill at the Orpheum Theater last week with her graceful cycle of songs. Harry Girard offered, "The Luck of a Totem," and the remainder of the bill was entertaining.

Interest at the Bushwick centered in the appearance of Mrs. Lily Langtry, who offered her dramatic playlet, "Ashes." Lillian Kingsbury appeared in her war sketch, "The Coward," and William Pruette was seen in the tuneful, "A Holland Romance."

At the Prospect, Emma Carus, assisted by Noel Stuart, appeared in vocal and terpsichorean moments. Frank McIntyre was seen in "The New Salesman"; Madame Adelaide Herrmann introduced some magical illusions; Harry Gilfoil offered his characterization of a gay old rounder, and Mr. and Mrs. Gordon Wilde contributed their shadowgraph specialty.

VAUDEVILLE NOTES

Eva Puck, according to newspaper reports, wanted to accompany the Ford peace party on its pilgrimage abroad. You see, Miss Puck was to have married Viscount Gerald Davenport, V. C., a lieutenant in the King's Guards, in September, 1914, but the lieutenant was called to the front at the opening of the war. He is still fighting "somewhere in France" and the wedding is off until the end of the war. Miss Puck made the acquaintance of the Viscount while playing in London.

Carrie De Mar is to return to the stage under the direction of her husband, Joseph Hart. She will be seen in a sketch, "Quick Action," and John Maurice Sullivan will appear opposite Miss De Mar.

Melville Ellis, aided by a small chorus, comes to the Colonial on Dec. 27 in his new act.

Edward Abeles goes over to the Loew time on Monday, when he opens at the American Music Hall on George Broadhurt's playlet, "Self Defense," in which he has been playing the United houses.

Sam Lowett produced a new war playlet, "War Orders," written by Charles Horwitz, on Nov. 27, at Yonkers. The sketch will be seen in the United houses. The Pat Casey office is booking Eva Scott Regan and company in Mr. Horwitz's sketch, "She Walked Right In." Mr. Horwitz is also writing vehicles for Homer Lind, Minnie Radcliffe, and Irene Hobson.

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A Summer Snapshot That Has Just Reached Broadway.
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BEERBOHM-TREE IN "THE MAN WHO WAS" COMING TO THE PALACE

Two Companies of "The Passion Play of Washington Square" —Elsie Janis's Variety Plans Off

BY WALTER J. KINGSLEY.

PHYLLIS NEILSON-TERRY has been given a route in Keith vaudeville and will open in Washington next Monday with "Ben Bolt" and "Couplet du Mysoli" for her singing repertoire and two scenes from "Romeo and Juliet" for the dramatic half of the act. Phyllis Neilson-Terry, first of her famous family to appear in the two-a-day, brings beauty, genius and unfailing charm to vaudeville. To score both as singer and Shakespearean actress in the course of a vaudeville act is a triumph that stands as a unique achievement. She does big things and does them so superbly well that they are registered indelibly in the memory.

Elsie Janis was on the point of signing to appear at the Palace when the Shubert-Morosco production of "Betty" won her over. Miss Janis feels that vaudeville is always among those present demanding her services, and that it is better for her to star in the legitimate whenever opportunity offers.

When Sir Herbert Beerbohm-Tree returns from his screen playing in Los Angeles, he will be seen at the Palace in Kipling's "The Man Who Was," which is the strongest dramatic sketch ever known in vaudeville. In London, Sir Herbert scored one of the greatest hits of his career in the Kipling role, which requires elaborate stage setting, a large company and exceptionally strong acting.

"The Passion Play of Washington Square," in which Dorothy Shoemaker was featured at the Palace, has proven so popular that a No. 2 company is being rehearsed for the Orpheum Circuit. "War Brides" was the first sketch to demand a second company, and this, too, was first seen at the Palace, where, by the way, Nazimova will again headline in it in the near future. Miss Shoemaker established herself firmly in the good graces of Broadway by her versatility, her charm, and her fine technique in the exacting leading role of "The Passion Play of Washington Square," a title which in itself is no small attraction.

"Master Willie Hewes," Edgar Allan Woolf's play, built around the mysterious "Mr. W. H." of the sonnets, will be seen on Broadway soon and there is genuine interest in its premiere. Woolf holds that "Mr. W. H." was a comely lass who played boys' roles and not, as was the custom, a fair lad who enacted feminine parts. It is a very commendable feat, whoever happens to have had the high ambition, the learning and the courage to write a play around Shakespeare and his love. Woolf has taken every single speech of Shakespeare verbatim from the sonnets and ingeniously woven them to carry on the action, yet Othoman Stevens, a critic of Los Angeles, where the play was produced last Spring by Morosco, wrote that it was a pity that the fine English and the good speeches fell to the minor characters and that Shakespeare himself was given anything but the language to be expected from the sovereign lord of language.

Many clever artists are looking for good one-act plays. Why don't our bright young writers supply them. There is from $50 a week up in a good sketch for the author. Do not submit day-before-yesterday ideas, but write for the day-after-tomorrow. Let there be little talk and much action. Get a punch for the finish, deliver it and stop. Someone named Brett Page, I think, has just published a book on "Writing for Vaudeville." I know him not but his work is excellent. It should be read by every writer for the two-a-day. He keeps away from ancient acts and analyzes the hits that are being booked now in big time vaudeville. He gives reasons and illustrations and is dependable. Where he acquired so much first-hand accurate and illuminating information I am puzzled to know, but his book is a blessing and will work great good to variety, if its lessons are taken to heart. At any rate it ought to stifle still born a hundred thousand fumbling, prissy, muzzy verbal messes that an army of unprepared authors are preparing to send us. On the other hand it should inspire a great deal of fine work.

LeRoy, Talma and Bosco, the magicians, put over a corking week of success at the Palace. The act ran hotter at each performance, and when the week closed it revealed showmanship worthy of Herrmann at his best or the Great Lafayette. Conjuring hits are largely a matter of showmanship. A few good tricks put over with a bang and staged so as to give them a staccato emphasis are worth twice as many allowed to pass with no especial excitement. Houdini and Mercedes are showmen of the type required in magic but, as far as LeRoy, Talma and Bosco are concerned, they left the Palace ready to "stop shows" everywhere. Neither Kellar nor Herrmann in their palmiest days had anything on them.

Mercedes met the press at the Palace one day last week and for an hour submitted to acid tests by the critics, who formed an investigating committee headed by the scholarly Alexander Woolcott of *The Times*. It was impossible to trip up and to discover aught of trickery in his work. At times he failed to know some high-brow musical selection but nine times out of ten he and Mlle. Stantone at the piano were as right as Toscanini mulling over an operatic score. The alert Mr. Kauffmann of *The Tribune* called for Stravinski's futuristic music and stumped Mercedes, who, after the test, sent for Stravinski scores and that night when I asked for the wild discords of the mad Russian, Mlle. Stantone beat the ivories wildly in one of the most extreme of new composer's compositions. Whenever Mercedes is called upon for music that he does not know, he loses no time in getting it and mastering it. Mlle. Stantone now carries more than 3,000 compositions in her mind and can play any one of them instantly upon demand. This is a verbal memory fully equal to if not exceeding Toscanini's, who carries eighty operas in his memory. When he plays the Colonial Mercedes is going to try wafting his thought to Mlle. Stantone as far as Washington, D. C. Ninety-eight miles is their record up to date.

Changes were made in several of the present week New York and Brooklyn bills at the last moment. "Fighting in France," a series of motion pictures, taken under the direction of the French government and presented by Morris Gest, are being featured at the Colonial, Alhambra and Orpheum. As a result the original bookings of Irene Franklin at the Orpheum, Mercedes at the Colonial and Frank McIntyre at the Alhambra, are off.

THE VAUDEVILLE PERISCOPE

William Elliott is a vaudeville possibility.

Vernon Castle is dickering for a brief season in vaudeville through the M. S. Bentham offices. Should he enter the varieties, Mr. Castle would appear with several young women as dancing partners. Just now the question of salary is pending.

Vaudeville contracts with Marie Tempest are still pending. Should Miss Tempest enter vaudeville, as was exclusively told in THE MIRROR last week, she will be under the direction of M. S. Bentham.

Joseph Hart is preparing a production of Aaron Hoffman's new playlet, "The Unexpected," which will open in two weeks. George Nash is to be starred in the sketch, which will have an early New York hearing.

Helen Lackaye will shortly be seen in vaudeville in a dramatic playlet.

Elizabeth Murray is debating whether to return to vaudeville or appear in the revised "Town Topics," to be presented on tour by the Shuberts. Miss Murray, should she re-appear in the varieties, plans to revive some of her songs of ten or more years ago.

Miss Cecilia Wright saw the coronation ceremonies in Japan, dropped in at Hongkong and visited Manila upon her migrations through the Far East. From far off China, Miss Wright remarks that "Broadway and a good show are going to look pretty good to me when I get back."

While Dorothy Shoemaker is touring the Eastern theaters in Sidney McTavish Hirsch's sketch, "The Passion Play of Washington Square," under the direction of the United Booking Offices, another company, presented by Martin Beck, will visit the Orpheum houses. Mary Servoss heads the Western company, which opened at the Fifth Avenue Theater late last week and began an Orpheum tour at the Palace in Chicago on Monday.

Adelaide and Hughes, recently at the Century in "Town Topics," returned to vaudeville at the Palace this week.

Walter S. Howe is at the Royal this week in Porter Emerson Browne's sketch, "In and Out," formerly used by Homer B. Mason.

A new singing, talking and piano turn, intimately billed as Irene and Marie, has its first metropolitan hearing at the Royal on Jan. 31. Edward S. Keller is booking the act.

Jack Kennedy makes his reappearance in the Eastern United houses on Monday, when he opens at Keith's in Portland in "The Flareback."

Richard Pitman has been routed through the Edward S. Keller offices in Paul Sipe's comedy skit, "All On Account of a Hat." Mr. Pitman comes to the Royal on Dec. 27.

Edward S. Keller is routing Dyer and Fay, who are this week appearing at both the Royal and Colonial Theaters.

Ward, Bell and Ward, featuring Adelaide Bell, are now touring the Poli time.

L. Wolfe Gilbert, the song writer, is playing the Moss time.

MISS SYLVIA BIDWELL.

Sylvia Bidwell is playing the leading role in Langdon McCormick's production, "The Forest Fire." Miss Bidwell created the role abroad.

"The Forest Fire" was being presented at the Follies Marigny, in Paris, when the world war started. Further bookings were cancelled and the production was brought to America. It will go back at the end of the war.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL: Keith's, Balto.
ADELAIDE and Hughes: Palace, N.Y.C.
ADLER and Ardine: Bushwick, B'klyn.
ADLER, Felix: Colonial, Erie, Pa.; Orph., B'klyn, 20-25.
ADONIS and Dog: Keith's, Cinti.; Empress, Grand Rapids, 20-25; Keith's, Toledo, 27-Jan. 1.
ADONE: Orph., Montreal, 27-Jan. 1.
ALEXANDRIA, Gladys Co.: Keith's, Indianapolis, 27-Jan. 1.
AHEARN, Charles Co.: Shea's, Toronto; Orph., Montreal, 20-25; Keith's, Boston, 27-Jan. 1.
ALEXANDER Brothers: Colonial, Erie, Pa.; Orph., Nashville, 20-22; Orph., Birmingham, 23-25; Orph., Knoxville, 27-29; Orph., Chattanooga, 30-Jan. 1.
ALEXANDER Kids: Colonial, Erie, Pa.; Keith's, Prov., 27-Jan. 1.
ALLEN, Minnie: Grand, Pittsburgh; Keith's, Boston, 20-25; Prospect, B'klyn, 27-Jan. 1.
ALLMAN and Doty: Lyric, Birmingham, 20-22; Orph., Nashville, 23-25; Forsythe, Atlanta, 27-Jan. 1.
AMERICAN Dancers, Six: Keith's, Toledo; Hipp., Cleveland, 20-25; Temple, Detroit, 27-Jan. 1.
AMERICAN Trumpeters: Orph., Charlotte, 13-15.
AMETA: Keith's, Columbus; Orph., Nashville, 20-22; Orph., Birmingham, 23-25; Orph., Savannah, 27-29.
ANKER Trio: Orph., Birmingham, 13-15; Orph., Nashville, 16-18; Forsythe, Atlanta, 20-25; Colonial, Erie, Pa., 27-Jan. 1.
ANNAPOLIS Boys, Five: Orph., Sacramento, 13-15; Orph., Fresno, 16-18; Orph., Los Angeles, 19-25.
APRIL, Ollie Young: Poli's, Wilkesbarre.
ARDATH, Fred J., Co.: Temple, Detroit, 20-25; Colonial, Erie, Pa., 27-Jan. 1.
ARNAUT Brothers: Keith's, Prov.; Royal, N.Y.C., 20-25; Prospect, B'klyn, 27-Jan. 1.
AUBREY and Rich: Keith's, Toledo, 27-Jan. 1.
AURORA of Light: Orph., Omaha, 19-25.
AVON Comedy Four: Keith's, Phila.; Hipp., Cleveland, 20-25.
AYER, Donald, Mme.: Orph., Oakland; Orph., 'Frisco, 19-25.
BACHELOR Dinner: Orph., Winnipeg, 19-25.
BAGGESSENS: Keith's, Louisville; Keith's, Cinti., 20-25.
BAKER, Belle: Keith's Cinti.; Maj., Chgo., 19-25.
BALKANS: Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25; Orph., Petersburg, 27-29; Orph., Charlotte, 30-Jan. 1.
BALL and West: Orph., New Orleans.
BALL, Ernest R.: Keith's, Boston; Keith's, Prov., 20-25; Keith's, Balto., 27-Jan. 1.
BALL, Ray Elinore: Keith's, Columbus; Hipp., Cleveland, 20-25; Keith's, Toledo, 27-Jan. 1.
BALLET Divertissement: Orph., 'Frisco; Orph., Oakland, 19-25.
BALZER Sisters: Keith's, Toledo; Keith's Youngstown, 20-25; Hipp., Cleveland, 27-Jan. 1.
BANKOFF and Girlie: Alhambra, N.Y.C.; Keith's, Wash., 20-25; Keith's, Colonial, N.Y.C., 27-Jan. 1.
BANK'S Half Million Co.: Orph., Lincoln, 16-18; Orph., Kansas City, 19-25.
BARAT, Arthur: Orph., Oakland, 19-25.
BARNES, Stuart: Orph., Oakland; Orph., 'Frisco, 19-25.
BARRY, Mr. and Mrs. Jimmie: Keith's, Louisville; Keith's, Indianapolis, 20-25.
BARTLETT, Guy: Orph., Savannah, 20-22; Victoria, Charleston, 23-25; Orph., Knoxville, 27-29; Orph., Chattanooga, 30-Jan. 1.
BEAUMONT and Arnold: Orph., Omaha; Orph., Memphis, 19-25.
BEEMAN and Anderson: Bushwick, B'klyn; Orph., B'klyn, 20-25; Alhambra, N.Y.C., 27-Jan. 1.
BEERS, Leo: Temple, Rochester; Keith's, Cinti., 20-25.
BELL Ringers: Orph., Winnipeg.
BELMONT'S, Five: Keith's, Prov., 27-Jan. 1.
BENT, Francis P.: Prospect, B'klyn, 27-Jan. 1.
BERESFORD, Harry, Co.: Orph., Denver; Orph., Colorado Springs, 21-22; Orph., Lincoln, 24-26.
BERGEN, Alfred: Hipp., Cleveland; Keith's, Indianapolis, 27-Jan. 1.
BERGERE, Valerie, Co.: Empress, Grand Rapids.
BERNARD and Scarth: Orph., Birmingham, 13-15; Orph., Nashville, 16-18; Keith's, Pittsburg, 20-25.
BERNARD, Mike, and Sidney Phillips: Palace, N.Y.C.
BERNARD and Shaw: Bushwick, B'klyn, 20-25.
BERRA, Mabel: Shea's, Toronto; Keith's, Boston, 20-25; Keith's, Phila., 27-Jan. 1.
BEYER, Ben, Co.: Orph., Los Angeles.
BIG City Four: Empress, Grand Rapids; Keith's, Toledo, 20-25; Keith's, Columbus, 27-Jan. 1.
BISHOP, Marie: Orph., Winnipeg, 19-25.
BISON City Four: Orph., Salt Lake, 19-25.
BLANCHE, Belle: Royal, N.Y.C., 20-25.
BOND and Casson: Prospect, B'klyn.
BOOTH and Leander: Orph., B'klyn.
BOUNCER'S, Billy, Circus: Maj., Chgo.
BOWERS, Fred V., Co.: Keith's, Columbus; Temple, Rochester, 20-25; Alhambra, N.Y.C., 27-Jan. 1.
BOWERS, Walter, Co.: Keith's, Cinti.
BOWERS, Walters and Crooker: Colonial, Erie, Pa., 20-25; Keith's, Dayton, 27-Jan. 1.
BRACKS, Seven: Keith's, Dayton, 20-25.
BRADLEY and Norris: Victoria, Charleston, 13-15; Orph., Savannah, 16-18; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
"BRIDE Shop": Alhambra, N.Y.C.; Keith's, Phila., 20-25; Forsythe, Atlanta, 27-Jan. 1.
BRIGHTONS: Keith's, Indianapolis; Keith's, Cinti., 20-25; Shea's, Buffalo, 27-Jan. 1.
BROOKS, Alan, Co.: Keith's, Dayton, 20-25; Keith's, Youngstown, 27-Jan. 1.
BROOKS and Bowen: Orph., Kansas City; Orph., Omaha, 19-25.
BROWER, Walter: Shea's, Toronto; Colonial, N.Y.C., 20-25; Keith's, Boston, 27-Jan. 1.
BROWN, Geo.: Colonial, Erie, Pa.
BROWNING, Bessie: Columbia, St. Louis, 19-25.
BURKE, Dan, and Girls: Forsythe, Atlanta; Orph., Jacksonville, 20-25.
BURKHARDT, Maurice: Maj., Milwaukee; Keith's, Youngstown, 20-25.
BURNHAM and Irwin: Keith's, Cinti.; Keith's, Indianapolis, 20-25.
BURNS and Irwin: Keith's, Louisville, 27-Jan. 1.
BYAL and Early: Empress, Grand Rapids.
BYRON and Langdon: Colonial, Erie, Pa.
CAHILL, Marie: Orph., Memphis.
CAITS Brothers: Keith's, Boston, 20-25.
CAMPBELL, Craig: Maj., Milwaukee; Temple, Detroit, 20-25; Temple, Rochester, 27-Jan. 1.
CAMPBELL, Misses: Orph., Memphis.
CANSINOS: Orph., Oakland; Orph., Sacramento, 21-23; Orph., Fresno, 24-26.
CANTOR and Lee: Orph., St. Paul; Orph., Minneapolis, 19-25.
CARLISLE and Romer: Maj., Chgo.
CARR, Alexander, Co.: Keith's, Boston; Orph., B'klyn, 20-25; Bushwick, B'klyn, 27-Jan. 1.
CARR, Eddie Co.: Keith's, Youngstown; Temple, Detroit, 20-25; Temple, Rochester, 27-Jan. 1.
CARTER, Mrs. Leslie: Palace, Chgo.; Columbia, St. Louis, 19-25.
CARTMELL and Harris: Keith's, Indianapolis.
CARUS, Emma: Bushwick, B'klyn; Alhambra, N.Y.C., 20-25; Keith's, Balto., 27-Jan. 1.
CASEY, Kenneth: Keith's, Boston, 20-25.
CHALLON, Jean: Orph., Seattle; Orph., Portland, Ore., 19-25.
CHERBERT'S Manchurians: Orph., Memphis, 19-25.
CHILDS, Jeanette: Orph., Chattanooga, 13-15; Orph., Knoxville, 16-18; Orph., Savannah, 27-29; Victoria, Charleston, 30-Jan. 1.
CHIP and Marble: Keith's, Phila.; Empress, Grand Rapids, 20-25; Keith's, Toledo, 27-Jan. 1.
CHUNG, Hwa Four: Keith's, Prov., 20-25.
CHYO: Orph., Minneapolis, 19-25.
CICCOLINI: Orph., New Orleans.
CLAUDIUS and Scarlet: Orph., Sacramento, 13-15; Orph., Fresno, 16-18; Orph., Los Angeles, 19-25.
CLAYTON, Bessie: Orph., Omaha; Orph., St. Paul, 19-25.
CLEMONS and Dean: Maj., Milwaukee, 19-25.
CLIFF, Genevieve, Co.: Orph., Fresno, 9-11; Orph., Salt Lake City, 19-25.
CLIFFORD, Kathleen: Keith's, Phila.; Keith's, Wash., 20-25; Orph., B'klyn, 27-Jan. 1.
CLIFTON, Herbert: Keith's, Balto., 20-25; Keith's, Prov., 27-Jan. 1.
CLIFTON and Fowler: Keith's, Toledo, 27-Jan. 1.
CLINE, Maggie: Keith's, Phila.
CLINTONS, Novelty: Orph., Salt Lake City; Orph., Denver, 19-25.
COLE and Denahy: Shea's, Buffalo; Shea's, Toronto, 20-25.
COLLINS, Milt: Royal, N.Y.C.; Keith's, Wash., 27-Jan. 1.
COLONIAL Belles: Orph., B'klyn, 20-25.
COLONIAL Minstrel Maids: Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18; Orph., Birmingham, 20-22; Orph., Nashville, 23-25; Orph., Chattanooga, 27-29; Orph., Knoxville, 30-Jan. 1.
CLOWN Seal: Keith's, Wash., 20-25.
COMFORT and King: Orph., Seattle; Orph., Portland, Ore., 19-25.
CONLIN, Steele, and Parks: Orph., B'klyn.
CONNOLLY, Mr. and Mrs.: Orph., Kansas City; Palace, Chgo., 19-25.
CONNOLLY and Wenrich: Temple, Detroit, 27-Jan. 1.
CONRAD and Conrad: Orph., Oakland; Orph., Sacramento, 21-23; Orph., Fresno, 24-26.
COOK, Joe: Orph., New Orleans, 12-18; Orph., Birmingham, 20-22; Orph., Nashville, 23-25; Forsyth, Atlanta, 27-Jan. 1.
COOPER, Harry: Prospect, B'klyn; Alhambra, N.Y.C., 20-25.
CORADINI'S Animals: Colonial, N.Y.C.; Keith's, Balto., 27-Jan. 1.
CORBETT, Shepard and Donovan: Royal, N.Y.C., 27-Jan. 1.
CORCORAN and Dingle: Keith's, Indianapolis, 20-25.
CORELLI and Gillette: Maj., Chgo.
CORIO and Dinus: Orph., Charlotte, 13-15; Orph., Petersburg, 16-18; Colonial, Norfolk, 20-22; Lyric, Richmond, 23-25.
CRANBERRIES: Keith's, Indianapolis; Keith's, Youngstown, 20-25; Keith's, Columbus, 27-Jan. 1.
CRAWFORD and Broderick: Keith's, Prov., 20-25.
CREOLE Band: Bushwick, B'klyn, 20-25.
CRESSY and Dayne: Keith's, Toledo.
"CRISPS": Orph., Oakland, 19-25.
CRONIN, Morris, Co.: Prospect, B'klyn, 20-25.
CROSMAN, Henrietta, Co.: Maj., Chgo.
CROSSMAN'S Banjo Phiends: Orph., B'klyn, 20-25.
CRUMIT, Frank: Orph., Winnipeg.
CUNNINGHAM, Cecil: Orph., Portland, Ore.
CUNNINGHAM, Evelyn: Orph., Savannah, 20-22; Victoria, Charleston, 23-25; Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1.
CURTIS, Julia: Palace, Chgo., 19-25.
CUTLER, Albert: Shea's, Buffalo; Shea's, Toronto, 20-25.
CUTTY, John: Colonial, N.Y.C.; Prospect, B'klyn, 20-25; Keith's, Prov., 27-Jan. 1.
CYLING Brunettes: Orph., Montreal, 27-Jan. 1.
DAILEY, Robert L., Co.: Orph., Los Angeles.
DALE, Violet: Keith's, Balto., 20-25.
DAMOND, Eugene: Orph., Omaha, 19-25.
DANIELS and Conrad: Colonial, Erie, Pa., 27-Jan. 1.
DANUBES, Four: Prospect, B'klyn; Keith's, Prov., 20-25; Alhambra, N.Y.C., 27-Jan. 1.
DAVIES, Reine: Orph., 'Frisco; Orph., Los Angeles, 19-25.
DAWSON, Lanigan and Covert: Keith's, Louisville, 27-Jan. 1.
DE LEON and Davis: Temple, Detroit; Temple, Rochester, 20-25; Orph., Montreal, 27-Jan. 1.
DELMORE and Lee: Keith's, Boston; Bushwick, B'klyn, 20-25.
DELTON, Marcena and Delton: Royal, N.Y.C.
DE MAR, Grace: Prospect, B'klyn, 20-25.
DE MICHELLE Brothers: Colonial, Erie, Pa., 20-25; Temple, Hamilton, Ont., 27-Jan. 1.
DEMONS, Six: Keith's, Columbus, 20-25; Keith's, Toledo, 27-Jan. 1.
DENNY and Boyle: Orph., London, Ont., Can., 20-25.
DE SERRIS, Henrietta, Co.: Shea's, Toronto; Colonial, N.Y.C., 20-25; Orph., B'klyn, 27-Jan. 1.
DEVINE and Williams: Orph., Omaha.
DE VOIE and Livingston: Orph., Salt Lake City, 19-25.
DEWITT, Burns and Torrence: Keith's, Phila.
DIAMOND and Brennan: Orph., Sacramento, 13-15; Orph., Fresno, 16-18; Orph., Los Angeles, 19-25.
DINEHART, Allan, Co.: Forsythe, Atlanta; Keith's, Columbus, 20-25; Keith's, Cinti., 27-Jan. 1.
DINKELSPIEL'S Christmas: Prospect, B'klyn, 20-25.
DOLL, Alice Lyndon, Co.: Orph., Minneapolis, 19-25.

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DONAHUE and Stuart: Palace, N.Y.C.; Prospect, B'klyn, 27-Jan. 1.
DONALDA, Mme.: Orph., Montreal, 20-25.
DONG Fong Gue and Hau: Columbia, St. Louis.
DOOLEY and Sales: Grand, Pittsburgh; Keith's, Youngstown, 20-25; Empress, Grand Rapids, 27-Jan. 1.
DOOLEY, Jed and Ethel: Maj., Milwaukee.
DUDLEY Trio: Orph., Kansas City; Orph., Omaha, 19-25.
DU FOR Brothers: Orph., B'klyn; Bushwick, B'klyn, 20-25; Alhambra, N.Y.C., 27-Jan. 1.
DUTTON'S: Orph., Seattle, 19-25.
DYER, Hubert, Co.: Keith's, Indianapolis; Keith's, Prov., 20-25.
DYER, Fay and Co.: Colonial, N.Y.C.
EARL and Girls: Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18.
EARLE, Georgia: Temple, Detroit, 20-25; Temple, Rochester, 27-Jan. 1.
EAST, George Co.: Keith's, Boston.
EDWARDS'S, Gus, Song Revue: Columbia, St. Louis; Orph., Memphis, 19-25.
EGAN, Thomas: Palace, Chgo., 19-25.
ELLIS, Melville, Co.: Colonial, N.Y.C., 27-Jan. 1.
ELLISON, Glen: Orph., Los Angeles.
EMERSON and Baldwin: Royal, N.Y.C.; Keith's, Boston, 20-25.
EMERSON'S Three: Keith's, Indianapolis, 20-25.
ERFORD'S Sensation: Alhambra, N.Y.C., 20-25; Colonial, N.Y.C., 27-Jan. 1.
ESMONDE, Mr. and Mrs.: Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18.
EVANS, Charles Co.: Orph., Omaha.
EVEREST'S Monkeys: Prospect, B'klyn; Keith's, Boston, 20-25.
FABRIZIO: Keith's, Boston.
FAIRWEATHER, Una: Columbia, St. Louis.
FARBER Girls: Hipp., Cleveland; Keith's, Wash., 20-26; Alhambra, N.Y.C., 27-Jan. 1.
FARRELL, Marguerite: Keith's, Louisville, 20-25; Royal, N.Y.C., 27-Jan. 1.
FARRELL and Farrell: Orph., Chattanooga, 20-22.
FASHION Show: Hipp., Cleveland; Keith's, Cinti., 20-25; Keith's, Indianapolis, 27-Jan. 1.
FASHION Show (Western): Orph., Kansas City, 19-25.
FATIMA: Orph., Portland, Ore.
FAYE, Elsie, Co.; Orph., Colorado Springs, 13, 14; Orph., Lincoln, 16-18; Orph., Kansas City, 19-25.
FERN, Harry, Co.: Orph., Portland, Ore.
FIELDS and Halliday: Prospect, B'klyn.
FISHER, Grace, Co.: Hipp., Cleveland; Keith's, Columbus, 20-25.
FITZGIBBON, Bert: Empress, Grand Rapids; Maj., Chgo., 19-25.
FITZGIBBONS, Marie: Royal, N.Y.C.
FIXING the Furnace: Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18; Orph., Knoxville, 20-22; Orph., Chattanooga, 23-25; Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1.
FLEMINGS: Orph., Denver; Orph., Colorado Springs, 21-22; Orph., Lincoln, 24-26.
FOGARTY, Frank: Orph., Kansas City; Orph., St. Paul, 19-25.
FORD, Henry: Palace, N.Y.C.
FOREST Fire: Orph., B'klyn; Keith's, Phila., 27-Jan. 1.
FOY, Eddie, and Family: Orph., Sacramento, 13-15; Orph., Fresno, 16-18; Orph., Oakland, 19-25.
FRANCIS, Emma, Co.: Alhambra, N.Y.C., 20-25; Royal, N.Y.C., 27-Jan. 1.
FRANCIS, Mae Co.: Orph., Winnipeg.
FRANCOIS, Margot, and Partner: Orph., Denver; Orph., Colorado Springs, 21, 22; Orph., Lincoln, 24-26.
FREAR, Baggott and Frear: Temple, Detroit; Temple, Rochester, 20-25.
FRED and Albert: Bushwick, B'klyn; Keith's, Boston, 20-25.
FREEMAN and Dunham: Orph., Oakland, 19-25.
FULANO and Elliott: Hipp., Cleveland; Keith's, Dayton, 20-26.
GALLAGHER and Martin: Keith's, Boston.
GALLETTI'S Monkeys: Orph., Colorado Springs, 13, 14; Orph., Lincoln, 16-18.
GARDINER Trio: Orph., Denver; Orph., Colorado Springs, 21, 22; Orph., Lincoln, 24-26.
GARONETTI Brothers: Orph., Colorado Springs, 13, 14; Orph., Lincoln, 16-18.
GANTHER and La Devi: Orph., Seattle, 19-25.
GAUDSMITHS: Columbia, St. Louis.
GAUTIER'S Toy Shop: Grand, Pittsburgh; Orph., B'klyn, 20-25; Prospect, B'klyn, 27-Jan. 1.
GERRARD and Clark: Orph., Denver; Orph., Colorado Springs, 21-22; Orph., Lincoln, 24-26.
GILFOIL, Harry: Keith's, Phila.; Keith's, Wash., 20-25; Orph., B'klyn, 27-Jan. 1.
GILLETTE, Lucy, Co.: Empress, Grand Rapids; Keith's, Toledo, 20-25; Keith's, Columbus, 27-Jan. 1.
GILLINGWATER, Claude, Co.: Orph., Oakland, 12-18; Orph., Los Angeles, 19-25.
GIRARD, Harry Co.: Bushwick, B'klyn, 27-Jan. 1.
GIRL in the Moon: Forsythe, Atlanta, 13-18.
GLADIATORS: Alhambra, N.Y.C.; Keith's, Phila, 20-25; Keith's, Prov., 27-Jan. 1.
CLOSE, Augusta: Orph., Montreal; Orph., Memphis, 19-25; Shea's, Buffalo, 27-Jan. 1.
GORDON Highlanders: Orph., Nashville, 13-15; Orph., Birmingham, 16-18; Orph., Savannah, 20-22; Victoria, Charleston, 23-25; Lyric, Richmond, 27-29; Colonial, Norfolk, 30-Jan. 1.
GORDON, John R.: Orph., Minneapolis, 19-25.
GORDONE, Robbie: Prospect, B'klyn, 27-Jan. 1.
GRAPEWIN, Charles: Keith's, Dayton; Orph., Montreal, 27-Jan. 1.
GRAY and Summerville: Keith's, Prov.
GRAZERS: Shea's, Buffalo; Shea's, Toronto, 20-25.
GREEN, Harry, Co.: Colonial, N.Y.C.; Keith's, Boston, 20-25; Orph., B'klyn, 27-Jan. 1.
GRUBER'S Animals: Keith's, Columbus; Hipp., Cleveland, 20-25.
GRUETT and Gruett: Orph., Nashville, 13-15; Orph., Birmingham, 16-18; Orph., Savannah, 20-22; Victoria, Charleston, 23-25.
GYGI, Ota: Dominion, Ottawa; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Jan. 1.
GYPSY Queen: Keith's, Prov., 20-25.
HALE and Paterson: Colonial, N.Y.C.
HALL, Laura Nelson: Orph., 'Frisco; Orph., Sacramento, 21-23; Orph., F[illegible] 24-26.
HAL and [illegible] Bushwick, B'klyn, 2[illegible]
HALLEN and Fuller: Keith's, Wash.; Keith's, Balto., 20-25; Hipp., Cleveland, 27-Jan. 1.
HALPERIN, Nan: Orph., Memphis.
HANKE, Hans: Orph., Denver; Orph., Colorado Springs, 21, 22; Orph., Lincoln, 24-26.
HARMONY Trio: Orph., Seattle, 19-25.
HARRIS and Manion: Forsythe, Atlanta, 13-18; Orph., Chattanooga, 20-22; Orph., Knoxville, 23-25; Victoria, Charleston, 27-29; Orph., Savannah, 30-Jan. 1.
HAWKINS, Lew: Orph., Oakland; Orph., Sacramento, 21-23; Orph., Fresno, 24-26.
HAWTHORNE and Inglis: Royal, N.Y.C., 20-25.
HAYDEN, Borden and Hayden: Keith's, Wash; Keith's, Phila., 20-25.
HAYES, Brent: Bushwick, B'klyn.
HEATH and Raymon: Keith's, Balto, 20-25.
HEATHER, Josie, Co.: Shea's, Buffalo; Shea's, Toronto, 20-25; Orph., Montreal, 27-Jan. 1.
HELDER, Ruby: Orph., Seattle, 19-25.
HENNING, John and Winnie: Maj., Milwaukee; Columbia, St. Louis, 19-25.
HERAS and Preston: Keith's, Phila.; Temple, Detroit, 27-Jan. 1.
HERBERT, Hugh: Hipp., Cleveland; Alhambra, N.Y.C., 27-Jan. 1.
HERBERT'S Dogs: Keith's, Balto, 20-25.
HERFORD, Beatrice: Bushwick, B'klyn; Keith's, Phila., 27-Jan. 1.
HERMAN, Adelaide: Orph., B'klyn; Colonial N.Y.C., 20-25; Bushwick, B'klyn, 27-Jan. 1.
HIGHEST Bidder: Keith's, Prov.
HILL and Sylvanny: Hipp., Cleveland, 20-25.
HINES, Harry: Columbia, St. Louis, 19-25.
HODGE, Robert H., Co.: Prospect, B'klyn.
HODGKINS, Gene, Co.: Orph., St. Paul.
HOEY and Lee: Bushwick, B'klyn.
HOFFMANN, Gertrude, in "Sumurun"; Orph., Minneapolis, 19-25.
HOLLAND Romance; Orph., B'klyn; Palace, N.Y.C., 20-25; Shea's, Buffalo, 27-Jan. 1; Shea's, Toronto, 3-8.
HOLMAN, Harry, Co.: Orph., Montreal; Dominion, Ottawa, 20-25.
HOLMES and Buchanan: Keith's, Phila., 27-Jan. 1.
HOOPER and Cook: Orph., Omaha, 12-18; Orph., Omaha, 19-25.
HOPKINS, Ethel: Keith's, Toledo; Keith's, Dayton, 20-25; Grand, Pittsburgh, 27-Jan. 1.
HORLICK Troupe: Bushwick, B'klyn; Keith's, Boston, 20-25.
HOUDINI: Orph., Salt Lake City, 19-25.
HOUSTON, Arthur, Co.: Orph., Knoxville, 13-15; Orph., Chattanooga, 16-18; Victoria, Charleston, 20-22; Orph., Savannah, 23-25; Orph., Charlotte, 27-29.
HOWARD and Syman: Keith's, Prov., 20-25.
HOWARD, Charles, Co.: Orph., St. Paul, 19-25.
HOWARD, Kibble and Herbert.
HOWARD'S Ponies: Colonial, 9-11; Keith's, Balto., 13-18; Keith's, Pittsburgh, 20-25; Shea's, Buffalo, 27-Jan. 1.
HOWE, Walter S., Co.: Royal, N.Y.C.
HOWELL, George, Co.: Colonial, N.Y.C., 20-25; Keith's, Prov., 27-Jan. 1.
HOWELL, Ruth, Trio: Royal, N.Y.C.
HUNTING and Francis: Alhambra, N.Y.C.
HUNTING, L. and M.: Temple, Rochester.
HUNTING, Tony, and Corinne, Frances: Alhambra, N.Y.C.
HUSSEY and Boyle: Colonial, Erie, Pa.; Palace, Chgo., 19-25; Keith's, Toledo, 27-Jan. 1.
HUSTON, Whipple, Co.; Orph., Seattle; Orph., Portland, Ore., 19-25.
HYMAN, Adler, Co.: Colonial, Erie, Pa.
IDEAL: Orph., Roanoke; Lyric, Richmond, 13-18; Colonial, Norfolk, 20-22; Orph., Richmond, 23-25.
IMHOFF, Conn and Coreene: Keith's, Dayton; Hipp., Cleveland, 20-25.
IMPERIAL Jiu Jitsu Troupe: Keith's, Cinti., 27-Jan. 1.
INTERNATIONAL Girls: Maj., Milwaukee; Empress, Grand Rapids, 27-Jan. 1.
JACKSON and Wall: Alhambra, N.Y.C.
JACKSON, Leo and Mae: Orph., Portland, Ore.
JANSLEYS, Four: Temple, Detroit; Temple, Rochester, 20-25; Keith's, Boston, 27-Jan.
JARDON, Dorothy: Royal, N.Y.C.
JEFFERSON, Joseph Co.: Garrick, Wilmington; Royal, N.Y.C., 20-25.
JUDGE and Gale: Prospect, B'klyn; Royal, N.Y.C., 20-25.
KAJIYAMA: Keith's, Cinti.; Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Jan. 1.
KANE and Herman: Temple, Rochester.
KARTELLI: Keith's, Youngstown, 20-25; Keith's, Columbus, 27-Jan. 1.
KAUFMAN Brothers: Bushwick, B'klyn.
KEANE, J. Warren: Keith's, Dayton, 20-25; Keith's, Youngstown, 27-Jan. 1.
KEIT and De Mont: Alhambra, N.Y.C., 20-25.
KELLY, Walter, Co.; Orph., Colorado Springs, 13, 14; Orph., Lincoln, 16-18; Orph., Kansas City, 19-25.
KELSO, Mr. and Mrs.: Orph., Kansas City, 12-18; Orph., Omaha, 19-25.
KENNY, Nobody and Platt: Dominion, Ottawa.
KENNY and Hollis: Colonial, Erie, Pa., 27-Jan. 1.
KERR and Weston: Temple, Detroit, 20-25; Temple, Rochester, 27-Jan. 1.
KETCHUM and Chestum: Keith's, Columbus, 27-Jan. 1.
KERVILLE Family: Keith's, Balto.; Keith's, Wash., 20-25; Keith's, Phila., 27-Jan. 1.
KIRK and Fogarty: Orph., Salt Lake City; Orph., Denver, 19-25.
KIRKSMITH Sisters: Keith's, Dayton, 20-25.
KNAPP and Cornelia: Royal, N.Y.C.
KOKIN, Mignonette: Colorado Springs, 13, 14; Orph., Lincoln, 16-18.
KOLB and Harland: Colonial, N.Y.C.
KRAMER and Morton: Colonial, N.Y.C.; Shea's, Buffalo, 27-Jan. 1.
KRAMER and Paterons: Colonial, Erie, Pa.
LACKAYE, Wilton, Co.: Keith's, Indianapolis; Keith's, Louisville, 20-25.
LADY Alice's Pets: Orph., Birmingham, 13-15; Orph., Nashville, 16-18; Orph., Charlotte, 23-25; Lyric, Richmond, 27-29; Colonial, Norfolk, 30-Jan. 1.
LAMBERT and Frederick: Keith's, Phila., 20-25.
LAMONT'S Cowboys: Orph., Portland.
LANGDON, Harry, Co.: Palace, Chgo.; Maj., Milwaukee, 19-25.
LANGTRY, Lily, Co.: Palace, N.Y.C.; Alhambra, N.Y.C., 20-25; Shea's, Buffalo, 27-Jan.
LA RUE, Grace: Prospect, B'klyn.
LAUGHLIN, Anna and William Gaxton: Prospect, B'klyn; Royal, N.Y.C., 20-25.
LA VARRE, Paul and Brother: Palace, Chgo., 19-25.
LA VINE, Edward: Orph., 'Frisco; Orph., Sacramento, 21-23; Orph., Fresno, 24-26.
LEACH, Wallen, Trio: Empress, Grand Rapids, 20-25.
LE GROHS: Orph., Roanoke, 13-18; Lyric, Richmond, 23-25; Victoria, Charleston, 30-Jan. 1.
LE HOEN and Dupreece: Orph., Seattle; Orph., Portland, Ore., 19-25.
LEIGHTONS, Three: Orph., 'Frisco, 12-25; Dominion, Ottawa, 27-Jan. 1.
LEIPZIG: Orph., Montreal, 20-25.
LEON, Great: Temple, Rochester; Colonial, Norfolk, 20-22.
LEON Sisters Co.: Orph., Oakland, 12-25.
LEONARD, Eddie, Co.: Keith's, Dayton; Keith's, Columbus, 20-25; Hipp., Cleveland, 27-Jan. 1.
LEVAN, Paul and Dobbs: Orph., Montreal.
LEWIS and McCarthy: Orph., Salt Lake City; Orph., Denver, 19-25.
LEWIS, Henry: Palace, N.Y.C.
LIGHTNER and Alexander: Bushwick, B'klyn; Royal, N.Y.C., 20-25.
LIMOUSINE Romance: Hipp., Cleveland.
LITTLE Nap: Keith's, Louisville, 20-25; Keith's, Dayton, 27-Jan. 1.
LITTLE Song Birds, Six: Forsythe, Atlanta, 13-15; Victoria, Charleston, 20-22; Orph., Savannah, 23-25; Orph., Petersburg, 27-29.
LITTLE Stranger: Orph., Nashville, 13-15; Orph., Birmingham, 16-18; Orph., Chattanooga, 20-22; Orph., Knoxville, 23-25; Victoria, Charleston, 27-29.
LOCKHART and Teddy: Victoria, Charleston, 20-22; Orph., Savannah, 23-25; Orph., Birmingham, 27-29; Orph., Nashville, 30-Jan. 1.
LLOYD and Britt: Orph., B'klyn.
LOHSE and Sterling: Orph., Minneapolis; Orph., St. Paul, 19-25.
LONDONS, Four: Keith's, Louisville.
LO, Maria, Posing Act: Keith's, Wash.
LOUGHLIN'S Dogs: Shea's, Toronto; Keith's, Prov., 20-25.
LUNETTE Sisters: Orph., New Orleans; Grand, Pittsburgh, 27-Jan. 1.
LYDELL, Al., Co.; Keith's, Louisville, 20-25; Keith's, Indianapolis, 27-Jan. 1.
LYONS and Yosco: Keith's, Youngstown.
LYRES, Three; Garrick, Wilmington, 13-15; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
MacFARLANE, George: Keith's, Wash.
MACK and Vincent: Orph., Los Angeles; Orph., Salt Lake City, 19-25.
MACK, Charles, Co.: Alhambra, N.Y.C., 27-Jan. 1.
MADDEN, Lew, Co.: Prospect, B'klyn, 20-25.
MAN off the Ice Wagon: Prospect, B'klyn, 20-25.
MANG and Snyder: Orph., Minneapolis, 19-25.
MARENO Sisters: Orph., Savannah, 13-15; Orph., Richmond, 16-18; Colonial, Norfolk, 20-22; Lyric, Richmond, 23-25.
MARIE, Dainty: Orph., Los Angeles.
MARRIED Ladies' Club: Keith's, Louisville.
MARLO and Duffy: Alhambra, N.Y.C.
MARS, Dancing, Royal: N.Y.C., 27-Jan. 1.
MARTIN and Sylvester: Keith's, Youngstown, 27-Jan. 1.
MARTINETTI and Sylvester: Colonial, Erie, Pa.
MARTINS, Flying: Temple, Rochester.
MARYLAND Singers: Empress, Grand Rapids; Palace, Chgo., 19-25.
MARX Brothers, Four: Orph., St. Paul; Maj., Chgo., 19-25.
MASON, Harry Lester: Columbia, St. Louis; Orph., Memphis, 19-25.
MASON, Keeler, Co.: Keith's, Cinti.; Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Jan. 1.
MAYO and Tally: Orph., Seattle, 19-25.
MAYOS, Flying: Keith's, Dayton.
McCLOUD and Carp: Keith's, Balto.
McCONNELL and Simpson: Keith's, Wash.; Keith's, Prov., 20-25.
McCULLOUGH, Carl: Alhambra, N.Y.C.; Bushwick, B'klyn, 20-25; Keith's, Wash., 27-Jan. 1.
McDONALD, James F.: Forsythe, Atlanta, 20-25; Victoria, Charleston, 22-29; Orph., Savannah, 30-Jan. 1.
McFARLAND, Marie and Mary: Palace, N.Y.C.
McINTYRE and Heath: Forsythe, Atlanta; Maj., Chgo., 19-25.
McINTYRE, Frank, Co.; Keith's, Pittsburgh, 20-25; Empress, Grand Rapids, 27-Jan. 1.
McKAY and Ardine: Keith's, Indianapolis; Hipp., Cleveland, 20-25; Keith's, Cinti., 27-Jan. 1.
McMILLAN, Lida, Co.: Royal, N.Y.C.
McWATTERS and Tyson: Orph., Oakland, 19-25.
MEEHAN'S Dogs: Maj., Chgo.; Maj., Milwaukee, 19-25.
MELODIOUS Chaps, Four: Orph., St. Louis; Orph., Memphis, 19-25.
MELVILLE, Mary: Empress, Grand Rapids, 27-Jan. 1.
MEMORIES: Palace, Chgo.; Orph., Omaha, 19-25.
MENDELSSOHN Four: Orph., Nashville, 20-22; Orph., Birmingham, 23-25; Forsythe, Atlanta, 27-Jan. 1.
MERCEDES: Cinti., 27-Jan. 1.
MERRILL and Otto: Keith's, Wash., 20-25.
METROPOLITAN Dancers: Orph., Minneapolis; Maj., Chgo., 19-25.
MEUTHER, Dorothy: Orph., Savannah, 13-15; Orph., Charlotte, 20-22; Orph., Roanoke, 23-25; Lyric, Richmond, 27-29; Colonial, Norfolk, 30-Jan. 1.
MEXICAN Orchestra: Maj., Milwaukee.
MILES, Homer, Co.: Keith's, Phila, 20-25; Keith's, Boston, 27-Jan. 1.
MILLERSHIP, Florrie: Orph., Sacramento, 21-23; Orph., Fresno, 24-26.
MILO, Forsythe: Victoria, Charleston, 13-15; Alhambra, N.Y.C., 20-25; Colonial, N.Y.C., 27-Jan. 1.
MILTON and De Long Sisters: Orph., Winnipeg, 19-25.
MONTGOMERY, Marshall: Orph., B'klyn; Keith's, Phila., 20-25; Keith's, Prov., 27-Jan. 1.
MONTI Trio: Orph., Birmingham, 9-11; Orph., Chattanooga, 13-15; Orph., Knoxville, 16-18.
MOORE and Haager: Orph., Seattle; Orph., Portland, Ore., 19-25.
M[illegible]GO, Gardner and Rose: Keith's, Indianapolis; Keith's, Dayton, 27-Jan. 1.
MOORE, O'Brien and Cormack: Keith's, Cinti.; Keith's, Louisville, 20-25; Keith's, Indianapolis, 27-Jan. 1.
MORGAN Dancers: Keith's, Cinti.; Keith's, Dayton, 27-Jan. 1.
MORGAN, James and Betty: Keith's, Balto, 27-Jan. 1.
MORI Brothers, Three: Temple, Detroit, 20-25; Temple, Rochester, 27-Jan. 1.
MORIN Sisters: Temple, Detroit; Temple, Rochester, 20-25.
MORLEY, Victor, Co.: Orph., 'Frisco, 12-25.
MORRIS, Elida: Dominion, Ottawa, Can., 20-25.
MORRIS, William, Co.: Orph., Memphis.
MORTON and Glass: Temple, Rochester; Orph., Montreal, 20-25; Dominion, Ottawa, 27-Jan. 1.
MORTON and Moore: Keith's, Balto.; Keith's, Phila., 20-25.
MORTON, Edward: Grand, Pittsburgh, 27-Jan. 1.
MULLALLY and Pingree: Keith's, Prov.
MULLEN and Coogan: Keith's, Prov.; Alhambra, N.Y.C., 20-25.
MURPHY, Frankie: Orph., Memphis.
MYRL and Delmar: Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18; Keith's, Balto, 20-25; Keith's, Phila., 27-Jan. 1.
NAIREM'S Dogs: Orph., Salt Lake City; Orph., Denver, 19-25.
NAVASSAR Girls: Orph., Kansas City, 12-18.
NAVIN and Navin: Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
NAZARRO, Nat, Troupe: Orph., Charlotte, 13-15; Co-

lonial, Norfolk, 20-22; Lyric, Richmond, 23-25.
NESBIT, Evelyn: Orph., Winnipeg.
NEVINS and Irwood: Garrick, Wilmington, 20-25.
NEW Producer: Keith's, Wash.
NICHOLS, Nellie V.: Orph., Denver; Orph., Colorado Springs, 21, 22; Orph., Lincoln, 24-26.
NICHOLSON, Archie: Orph., Knoxville, 13-15; Orph., Chattanooga, 16-18; Orph., Nashville, 20-22; Orph., Birmingham, 23-25.
NONETTE: Orph., 'Frisco, 12-25.
NORDSTROM, Frances: Forsythe, Atlanta, 20-25; Orph., Knoxville, 27-29; Orph., Chattanooga, 30-Jan. 1.
NORTH, Frank, Co.: Keith's, Boston.
NORTH, Olive: Orph., Knoxville, 13-15; Orph., Chattanooga, 16-18; Orph., Nashville, 20-22.
NORTON and Nicholson: Keith's, Louisville.
NORTON, Ruby and Sammy Lee: Orph., B'klyn, 27-Jan. 1.
NUGENT, J. C., Co.: Orph., Winnipeg.
OAKLAND, William, Co.: Keith's, Boston.
ODIVA: Orph., Montreal.
OLCOTT, Charles: Palace, Chgo.; Prospect, B'klyn, 27-Jan. 1.
OLD Homestead Eight: Orph., Birmingham, 27-29; Orph., Nashville, 30-Jan. 1.
OLGA: Orph., Los Angeles.
OLIVER and Olp: Orph., B'klyn; Keith's, Balto., 20-25; Keith's, Wash., 27-Jan. 1.
O'CONNELL, George: Maj., Chgo., 19-25.
O'MALLEY, John: Dominion, Ottawa; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Jan. 1.
ORANGE Packers: Keith's, Toledo; Empress, Grand Rapids, 20-25.
ORTH and Dooley: Keith's, Toledo; Hipp., Cleveland, 20-25.
OXFORD Trio: Victoria, Charlton, 13-15.
PAGE, Hack and Mack: Orph., 'Frisco; Orph., Sacramento, 21-23; Orph., Fresno, 24-26.
PALFREY, Hall and Brown: Keith's, Balto., 20-25.
PALMER, Gaston: Shea's, Toronto; Shea's, Buffalo, 20-25; Grand, Pittsburgh, 27-Jan. 1.
PANDUR, Bobby, Co.: Keith's, Toledo.
PARRY, Charlotte, Co.: Empress, Grand Rapids; Keith's, Toledo, 20-25; Keith's, Youngstown, 27-Jan. 1.
PATTERSON, Burdella: Columbia, St. Louis, 19-25.
PAUL, La Van and Dobbs: Dominion, Ottawa; Orph., Montreal, 20-25.
PAYNE and Niemeyer: Orph., Minneapolis; Orph., St. Paul, 19-25; Maj., Milwaukee, 19-25.
PEKIN Mysteries: Orph., St. Paul.
PEERS: Orph., Hamilon, Ont., Can., 20-25; Dominion, Ottawa, 27-Jan. 1.
PHILLIPS, Mr. and Mrs. N.: Keith's, Prov., 20-25.
PIERLOT, Francis, Co.: Orph., Nashville, 20-22; Orph., Birmingham, 23-25; Orph., Chattanooga, 27-29.
PIETRO: Forsythe, Atlanta, 13-18; Orph., Charlotte, 20-22; Orph., Petersburg, 23-25; Colonial, Norfolk, 27-29; Lyric, Richmond, 30-Jan. 1.
PIERLO and Schofield: Keith's, Dayton, 20-25.
PIPIFAX and Panlo: Orph., Minneapolis; Palace, Chgo., 19-25.
POWDER and Chapman: Orph., Montreal; Dominion, Ottawa, 20-25.
PRELLE'S Dogs: Forsythe, Atlanta, 13-18; Orph., Petersburg, 20-22; Orph., Bluefield, 23-25.
PRIMROSE Four: Orph., Salt Lake City; Orph., Denver, 19-25.
PRIMROSE Minstrels: Empress, St. Louis, 11-15; Lyric, Danville, 16-18; American, Chgo., 19-22; Wilson, Chgo., 23-25; Hipp., Chgo., 27-Jan. 1.
PRUETTE, William, Co.: Keith's, Wash., 20-25; Orph., B'klyn, 27-Jan. 1.
PUCK Harry and Eva.: Orph., Winnipeg, 19-25.
QUIGLEY and Fitzgerald: Keith's, Boston; Keith's, Wash., 20-25.
QUIROGA: Keith's, Columbus.
RANDEGGER, G. Alda: Grand, Pittsburgh; Keith's, Balto., 20-25.
RED Heads: Keith's, Toledo, 20-25.
REED Brothers: Grand, Pittsburgh; Keith's, Louisville, 20-25; Keith's, Balto, 27-Jan. 1.
REGAL, Dorothy, Co.: Keith's, Cinti., 20-25; Keith's, Dayton, 27-Jan. 1.
REMINGTON, Mayme, and Mulatto Four: Orph., B'klyn, 20-25.
REYNOLDS and Donegan: Orph., Seattle; Orph., Portland, Ore., 19-25.
RICE, Andy: Maj., Milwaukee; Keith's, Dayton, 20-25; Keith's, Youngstown, 27-Jan. 1.
RIGOLETTO Brothers: Keith's, Cinti.; Keith's, Pittsburgh, 20-25.
RIVES, Shirli and Harrison: Orph., Kansas City, 19-25.
ROBERTS, Florence: Keith's, Balto., 27-Jan. 1.
ROGERS, Robt. and Louise Mackintosh: Bijou, Fitchburg, 13-15; Savoy, Fall River, 16-18.
ROONEY and Bent: Orph., Colorado Springs, 13, 14; Orph., Lincoln, 16-18; Orph., Kansas City, 19-25.
ROSHANARA: Orph., 'Frisco, 19-25.
ROSS, Eddie: Empress, Grand Rapids, 20-25; Keith's, Toledo, 27-Jan. 1.
RUDOLPH, Henry: Keith's, Prov.; Orph., Montreal, 20-25; Dominion, Ottawa, 27-Jan. 1.
RUSSELL, Lillian: Orph., Seattle; Orph., Portland Ore., 19-25.
RYAN and Lee: Orph., Portland, Ore.
RYAN and Tierney: Empress, Grand Rapids, 20-25; Keith's, Toledo, 27-Jan. 1.
SABINA, Vera, Co.: Keith's, Columbus, 20-25; Keith's, Wash., 27-Jan. 1.
SALES, Chick: Orph., Winnipeg, 19-25.
SALON Singers: Orph., Minneapolis.
SAM Long Tack: Orph., Kansas City, 12-18; Orph., Omaha, 19-25.
SAMUELS, Ray: Temple, Rochester; Colonial, Erie, Pa., 20-25; Hipp., Cleveland, 27-Jan. 1.
SANSONE and Delilah: Keith's, Youngstown; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Jan. 1.
SANTLEY and Norton: Temple, Detroit; Temple, Rochester, 20-25; Bushwick, B'klyn, 27-Jan. 1.
SAVOY and Brennan: Keith's, Columbus; Empress, Grand Rapids, 20-25.
SAWYER, Joan: Colonial, N. Y.C.; Forsythe, Atlanta, 20-25.
SAXO Sextette: Keith's, Balto., 27-Jan. 1.
SAXON, Pauline: Orph., Nashville, 13-15; Orph., Birmingham, 16-18; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
SCHEFF, Fritzi: Temple, Detroit; Maj., Milwaukee, 19-25.
SCHIOVONI Troupe: Orph., 'Frisco; Orph., Sacramento, 13-15; Orph., Fresno, 16-18; Orph., Los Angeles, 19-25.
SCHMETTANS: Empress; Grand Rapids; Keith's, Youngstown, 27-Jan. 1.
SCOTCH Lads and Lassies: Forsythe, Atlanta; Keith's, Pittsburgh, 20-25; Keith's, Wash., 27-Jan. 1.
SCOTT and Keane: Orph., B'klyn.
SEEBACKS: Orph., B'klyn, 27-Jan 1.
SHARP and Turek: Empress, Grand Rapids, 20-25.
SHAW, Mary: 'Frisco, 19-25.
SHAYNE, Matthews, Co.: Keith's, Louisville.
SHARROCKS: Orph., Montreal; Dominion, Ottawa, 20-25; Bushwick, B'klyn, 27-Jan. 1.
SHERMAN, Van and Hyman: Orph., Los Angeles, 12-25.
SHIPS That Pass in the Night: Prospect, B'klyn.
SHOEMAKER, Dorothy, Co.: Prospect, B'klyn; Columbia, St. Louis, 19-25; Keith's, Phila., 27-Jan. 1.
SHOWALTER Edna: Keith's, Balto., 20-25.
SINGER and Ziegler Twins: Orph., Seattle, 19-25.
SMALLEY, Ralph: Keith's, Prov.
SMITH and Austin: Orph., Minneapolis, 19-25.
SMITH, Irene and Bobby: Keith's, Dayton, 27-Jan. 1.
SOCIETY Buds: Orph., New Orleans.
SOKOLOFF, J.: Keith's, Balto., 20-25.
SOLAR Willie: Palace, Chgo.; Maj., Milwaukee, 19-25.
SORETTI and Antoinette: Garrick, Wilmington, 27-Jan. 1.
STAINE'S Circus: Orph., 'Frisco, 19-25.
STAMM, Orville: Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1.
STANLEY, Stan., Trio: Keith's, Youngstown; Keith's, Dayton, 20-25; Hipp., Cleveland, 27-Jan. 1.
STATUS, Five: Keith's, Dayton.
STEDMAN, Al. and Fannie: Keith's, Balto.; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25; Victoria, Charleston, 30-Jan. 1.
STONE and Hayes: Keith's, Balto.; Keith's, Boston, 20-25.
STUART and Donohue: Royal, N.Y.C., 20-25.
SULLIVAN and Pasquelina: Orph., Charlotte, 13-15; Orph., Knoxville, 20-22; Orph., Chattanooga, 23-25.
SURATT, Valeska, Co.: Orph., Nashville, 27-29; Orph., Birmingham, 30-Jan. 1.
SWAN and Swan: Colonial, Erie, Pa., 20-25.
TAKINESS: Lyric, Charleston, 13-15; Orph., Savannah, 20-22; Orph., Jacksonville, 23-25; Forsythe, Atlanta, 27-Jan. 1.
TALTMAN: Keith's, Columbus; Keith's, Dayton, 27-Jan. 1.
TANGUAY, Eva: Palace, Chgo., 19-25.
TAYLOR, Eva, Co.: Orph., Seattle, 19-25.
TEDDY, James: Orph., New Orleans.
TELEPHONE Tangle: Orph., Omaha.
TERRY, Phyllis Neilson: Keith's, Wash., 20-25.
THALERO'S Circus: Keith's, Phila., 20-25.
THURBER and Madison: Orph., Portland, Ore.
TINY May's Circus: Orph., Chattanooga, 13-15; Orph., Knoxville, 16-18; Orph., Savannah, 20-22; Victoria, Charleston, 23-25.
TOGAN and Geneva: Keith's, Prov.; Prospect, B'klyn, 20-25.
TOWER and Darrell: Empress, Grand Rapids; Hipp., Cleveland, 27-Jan. 1.
TOYE, Dorothy: Orph., B'klyn, 20-25; Keith's, Prov., 27-Jan. 1.
TROVATO: Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18; Forsythe, Atlanta, 20-25; Orph., Birmingham, 27-29; Orph., Nashville, 30-Jan. 1.
TUCKER, Sophie: Maj., Chgo.; Orph., Birmingham, 27-29; Orph., Nashville, 30, Jan. 1.
TUSCANO Bros.: Orph., St. Paul; Orph., Winnipeg, 19-25.
TYES, Three: Royal, N.Y.C.
TYSON, Jean, Co.: Royal, N. Y.C.; Prospect, B'klyn, 20-25.
VADIE, Mlle., and Girls: Dominion, Ottawa; Keith's, Youngstown, 20-25; Hipp., Cleveland, 27-Jan. 1.
VALENTINE and Bell: Dominion, Ottawa; Maj., Chgo., 19-25.
VALLECITA'S Leopards: Keith's, Boston; Orph., Montreal, Can., 20-25; Dominion, Ottawa, 27-Jan. 1.
VAN, Billy B., Co.: Orph., B'klyn; Shea's, Toronto, 20-25; Temple, Detroit, 27-Jan. 1.
VAN, Charles and Fannie: Orph., St. Paul; Maj., Chgo., 19-25.
VAN and Bell: Orph., St. Paul, 19-25.
VAN and Schenck: Prospect, B'klyn; Keith's, Boston, 27-Jan. 1.
VANDERBILT and Moore: Orph., Montreal.
VASCO: Palace, N.Y.C.; Hipp., Cleveland, 27-Jan. 1.
VERNON, Hope: Keith's, Phila., 20-25.
VIOLINSKY: Maj., Milwaukee, 19-25; Temple, Detroit, 27-Jan. 1.
WAKEFIELD, Willa Holt: Maj., Chgo.; Columbia, St. Louis, 19-25.
WALDROP, Oza, Co.: Colonial, N.Y.C.
WARD Bros.: Keith's, Cinti., 20-25.
WARREN and Conley: Keith's, Prov.; Orph., Birmingham, 27-29; Orph., Nashville, 30-Jan. 1.
WARREN and Templeton: Keith's, Toledo, 20-25.
WATSON Sisters: Palace, Chgo.
WEBB and Burns: Keith's, Cinti., 20-25; Keith's, Dayton 27-Jan. 1.
WEBER and Elliott: Orph., Winnipeg.
WEBER and Fields: Orph., Los Angeles.
WEBER, Dolan and Frazer: Bushwick, B'klyn.
WEEKS, Marion: Maryland, Balto; Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18; Orph., Savannah, 20-22; Orph., Jacksonville, 23-25; Victoria, Charleston, 27-29.
WEIMERS and Burke: Orph., Savannah, 13-15; Orph., Jacksonville 16-18; Forsythe, Atlanta, 20-25; Orph., Nashville, 27-29; Orph., Birmingham 30-Jan. 1.
WELLING, Levering, Troupe: Orph., Knoxville, 13-15; Orph., Chattanooga, 16-18; Forsythe, Atlanta, 20-25; Orph., Savannah, 27-29; Victoria, Charleston, 30-Jan. 1.
WERNER-Amoros Troupe: Shea's, Buffalo; Temple, Detroit, 20-25; Temple, Rochester, 27-Jan. 1.
WESTON, Willie: Orph., Salt Lake City, 19-25.
WESTON and Tucker: New Orleans.
WHEELER B. and B.: Keith's, Columbus; Keith's, Youngstown, 20-25; Hipp., Cleveland, 27-Jan. 1.
WHITE and Clayton: Shea's, Toronto; Colonial, N.Y.C., 20-25; Royal, N.Y.C., 27-Jan. 1.
WHITE, Carolina: Orph., Salt Lake City; Orph., Denver, 19-25.
WHITE Hussars, Nine: Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-Jan. 1.
WHITE, Porter J.: Temple, Rochester, 20-25.
WHITFIELD and Ireland: Keith's, Balto, 27-Jan. 1.
WHITE, Mr. and Mrs.: Bushwick, B'klyn; Keith's, Phila., 27-Jan. 1.
WILSON Doris, Co.: Colonial, Erie, Pa., 20-25.
WILLARD: Keith's, Phila.; Temple, Rocheater, 20-25; Colonial, N.Y.C., 27-Jan. 1.
WILLIAMS and Wolfus: Dominion, Ottawa; Orph., B'klyn, 20-25.
WILSON and La Noir: Orph., Minneapolis; Orph., St. Paul, 19-25.
WOMAN Proposes: Shea's, Toronto.
WOOD and Wyde: Keith's, Balto., 20-25.
WORTH and Brice: Orph., Salt Lake City; Orph., Denver, 19-25.
WRIGHT and Dietrich: Orph., Sacramento; Orph., Fresno, 16-18.
WUERNTZ, Flying: Orph., Los Angeles, 19-25.
WYNN, Bessie: Orph., B'klyn; Keith's Prov, 20-25; Keith's, Boston, 27-Jan. 1.
YANKEE and Dixie: Palace, Chgo.; Columbia, St. Louis, 19-25.
YARDYS, Les: Orph., Winnipeg.

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One of the Famous Six Musical Cuttys
Direction Harry Weber

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with Claude Gillingwater
in "THE DECISION OF GOVERNOR LOCKE"

ERFORDS SENSATIONS
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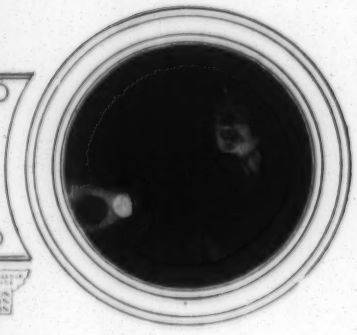

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

WHAT DO THEY WANT?

THE following letter from an exhibitor in a small town in North Carolina is printed for the light it sheds on that question which is the big puzzle of practically every person engaged in the business of amusing the public. The names have been omitted by request:

"Dear Sir:

"In reply to yours of recent date will say that I find good, high-grade dramatic offerings and comedy drama, like 'Officer 666,' 'The Commuters,' and 'The Galloper' always meet with favor. For money makers 'Julius Caesar,' 'Quo Vadis,' 'Spartacus,' and 'The Last Days of Pompeii,' hold the house record. Gruesome subjects, even with the best casts, seem to leave a bad taste. 'Du Barry,' for instance.

"In my opinion popular writers whose works are known have the advantage of prior publicity. The same thing holds good with the actor, as the stage celebrity has the advantage of previous successes. The thoroughly drilled screen artist, on the whole, can beat them to death on make-up and detail, yet the name of the stage artist catches the public.

"I also note that I have patrons of the upper strata, church-going people, who attend all problem plays that border on the suggestive. In 'The Clemenceau Case' I told several I had taken out several scenes that I thought too strong for a small town and my lady patrons specially requested me not to cut out anything, as they wanted to see it all. Can you beat it? As I hadn't taken anything out I was up a tree.

"I have learned, in the several years that I have been in the game, to use my best endeavors to please my patrons, but I have about arrived at the conclusion that the more I see of some of them the more I like my dog. 'Tillie's Punctured Romance,' strange to say, was a frost here. On a two-day run the second day produced fifty per cent. less than the first day. This is slapstick comedy, and I thought it would take. 'Neptune's Daughter' played to good business and it repeated."

The balance of the letter is devoted to business of a personal nature and could have no interest for the general moving picture public. The part quoted, however, we believe will be of the utmost interest to everyone connected with the industry. After seeing the way some good films are received by the public and then to note the success of some of the bad ones, one is forced to ask again the time-old query, "What *do* they want."

CARL H. PIERCE returned recently from an extended trip through New England, and his observations of conditions are exceedingly interesting. The most important thing that he discovered was that the banks in both New England and Pennsylvania are recognizing more and more the stability of the moving picture business and are making generous loans to theater owners for the purpose of erecting new buildings with every modern equipment for the proper showing of motion picture plays. In speaking of conditions he said:

"The general tone of the photoplay conditions throughout New England is good . . . very much better than a year ago when things looked so dark from the commercial side. Foundries and manufacturing establishments, particularly in Waterbury, Bridgeport, New Haven, Ansonia, Fall River and New Bedford are running full blast. In Bridgeport they are working three shifts of men each twenty-four hours, and in both Waterbury and Bridgeport the phrase is current, 'Everybody has plenty of money.'

"The demand of the photoplay theater and owner in this territory is for pictures with more punch. Eighty per cent. of the patronage is from the mill people of perhaps average intelligence who are largely interested in melodrama. The other twenty per cent. are so-called 'high brow' audiences of the Beacon Hill type, who desire the higher and better things in photoplays.

"I understand that the banks of Pennsylvania also are beginning to lend money for the purpose of building."

CONSTANCE COLLIER AND FORREST STANLEY IN "TONGUES OF MEN." Morosco-Paramount.

FANNY WARD IN "THE CHEAT," Lasky-Paramount.

MACLYN ARBUCKLE AND MYRTLE STEDMAN IN "THE REFORM CANDIDATE." Pallas-Paramount.

"The Old Homestead." FAMOUS PLAYERS' PRODUCTION OF DENMAN THOMPSON'S RURAL CLASSIC.

"EVERY MAN A PICTURE"

THE art of make-up is not alone confined to the studios nor to milady fair. Some remarkable effects have been secured by the use of false mustachios and other facial appendages. The profiles of some of our best looking young men are made to look like manikins and what not. That our masculine screen beauties appreciate the importance of street "make-up" is only too well known. They become matinee idols only because of their beauty, and to appear in any other role would cause the pedestal to be broken so they think. Powder, paint and rouge are the three tools of their trade. These implements are used with good effect on the screen, but it is safe to say that they are not left aside after professional hours. It is also worthy of note that the men who are the real screen stars seldom have use for these cosmetics, even during business hours, much less afterwards.

An actor can be judged by the amount of make-up he uses when unemployed; the more he uses the less the ability, and vice versa. Examples of proof for this idiom can easily be seen in the casting rooms of some of the larger film companies. On Forty-fifth Street, where a number of extras and small-part men are engaged each week, especially fine examples of street make-up as an art, are to be seen. One young man seems to be more like a perambulating fashion plate than anything else, and the casting directors probably consider him in that light for he is one of the most regular visitors when a cast is to be picked. His dainty, blond mustachio with its delicately waxed ends seems too good to be real. Without doubt he is one of the cosmetic dealers' best customers. His skin is soft and white, prettier than the average girl's. The lips are ruby red, and the heavy, dark eyebrow present a striking contrast with the fair blond hair, so immaculately combed. His clothes are a perfect fit. Corsets could not give him a better form (maybe they are not used). The rest of the motley crew are only imitators of this picture man, yet it is noticeable that rugged types are usually selected for service as extras in the cast. They give a really masculine touch to the pictures.

We cannot truly say that this perfected make-up for street use, is used entirely by supers, for there is a prominent actor of one of the larger concerns who is also a model of this type. He also has the manners that go with it. His acting invariably has a touch of affectedness, but that is inestimable compared to his personal opinion of himself. In a restaurant one day he was seen eating alone. Every once in a while he would look at the mirror next to him, and then he would look around the room to see if anybody had recognized him. A couple of tittering school-girls seemed to know who he was, and in return for their implied recognition, he bestowed a most beaming smile on them. He tells this story about himself: "I was once walking along the main street of one of the large cities when two beautiful young ladies came up right behind me. One of them said, 'is that ———? Isn't he handsome!' The other said that it wasn't he, as she thought he was so much better looking in life than on the screen that it could not possibly be me. After they had been arguing for some minutes I turned around and introduced myself, much to their delight."

The large producing concerns have realized that the motion picture audiences are no longer paying to see a matinee idol disport himself without doing any real acting, but real ability displayed to good advantage in a strong picture is what they demand. To-day the most popular pictures are those advertised by the name of some well-known star, such as Arnold Daly, William or Dustin Farnum, and others of that type.

MARC McDERMOTT AND MABEL TRUNELLE.
Edison.

MULTIPLYING MUTUALS

De Luxe Edition Masterpieces Scheduled for January Releases

Beginning in January the Mutual Film Corporation will enlarge their program. Three Mutual Masterpictures, De Luxe Edition, each in five reels, will be released each week on the regular program. In addition three three-reel features will also be included on the program which will be completed with nine single reel pictures. The two-part pictures will be discontinued. Elaborate preparations have been made to increase the output of the producing companies and everything is now ready for the release of the first week's program on Jan. 17.

Among the new Mutual Masterpieces, De Luxe Edition, in the release schedule now immediately ahead are:

"Silas Marner," George Eliot's famous book, featuring Frederic Warde.

"The Other Side of the Door," Lucia Chamberlain's famous novel, featuring Harold Lockwood.

"Vengeance is Mine!" featuring Crane Wilbur.

"The Bait," featuring William Clifford and Betty Hart.

"The Idol of the Stage," featuring Malcolm Williams.

"The Five Faults of Flo," featuring Florence LaBadie.

"Lord Loveland Discovers America," featuring Arthur Maude and Constance Crawley.

"As a Woman Sows," featuring Gertrude Robinson.

OCEAN FILM ELECTS OFFICERS

The Ocean Film Corporation has elected the following officers:

President and financial manager, John L. Dudley; Vice-President and general manager, Jesse J. Goldburg; Secretary, George S. Brown. The board of directors includes the three officers, together with Francis R. Masters, Paul E. Rasor, William D. Judson and R. C. E. Brown. George de Carlton is the producing, and Jos. Farnham the publicity manager. The new Westchester studio will be constructed under the supervision of Edward Barnard Kinsella.

PHILADELPHIA LADY MANAGER

PHILA, PA. (*Special*).—One of the most successful women of the photo-play world in a commercial sense is Mrs. Stephen Morris, who is now actively engaged in the management of a chain of theaters for the Central Market Street Amusement Corporation, and during the past six months has displayed wonderful ability in this direction. Not only has she been able to book films for her theaters at better figures than most of the local exhibitors, but she has qualified herself as a thoroughly competent judge of screen dramatizations.

The Central Market Street Amusement Company control the Victoria, Savoy, Princess, Auditorium, Bijou Dream and Market Street Theaters.

EDISON DOING WAR PLAY

Director Burton George, Edison, has returned from Phoenixville, Pa., where he spent a week, with a large company, staging the battle scenes for a pretentious three-reeler, "Celeste of the Ambulance Corps," in which Leonie Flugrath and Pat O'Malley are to be featured. The story is a war drama dramatically proving that, when really called upon by duty, the women of to-day are every bit as full of self-sacrifice as were the pioneer women. The scenes are laid in the Spanish-American war.

PARAMOUNT NEW YEAR PLANS

Bray's Cartoons and Bronx Zoo Studies Among the Novelties—Famous Players, Lasky and Morosco Supply Strong Features

The most important feature in the announcement of the Paramount Pictures Corporation for the first month of the new year is the fact that J. R. Bray, the well known animated cartoonist, has signed a contract whereby he will release all of his products through Paramount in the future. He will not only contribute for the new Paramount News Pictures, but will do additional work for separate release. Another important addition to the news pictures is an agreement with Raymond L. Ditmars, curator of the Zoo at Bronx Park, who will release all of his animal pictures, many of them of great value from a scientific point of view, on the Paramount Programme beginning with the new year.

The announcements of the producing companies making up the Paramount Programme show that the high standard that has been maintained in the past will be continued, and as opportunity offers, raised to even a higher plane. During the first month of the new year such well-known stars as Geraldine Farrar, Pauline Frederick, Marguerite Clark, Constance Collier, Blanche Sweet, Mary Pickford, Hazel Dawn, Cleo Ridgeley, Wallace Reid, and Dustin Farnum will be seen in releases that are particularly adapted to their well-known abilities.

The Famous Players will contribute four pictures to the programme for the first month, two of them being adaptations and the other two original scenarios. It would seem that an impression has been gathered that this company was not in favor of original plays, written expressly for the screen, but this idea is disabused in a recent interview with Adolph Zukor in which he says: "I am one of the staunchest advocates of the desirability of adapting any meritorious dramatic material from whatever source to the requirements of the screen, but that does not mean that I am blind to the power of the photoplay that is written expressly for the screen. This is readily proved by a glance at the Famous Players releases for January."

Pauline Frederick will be seen on Jan. 3 in an adaptation of Henry Arthur Jones's well known drama "Lydia Gilmore." In this picture she will have a role entirely different from anything she has been seen in recently, that of a noble woman who in order to shield the reputation of her young son tries to shield her husband from being convicted of murder. The supporting cast will include Vincent Serrano, Thomas Holding, Michael Rale, Robert Cain, and Helen Luttrell. On Jan. 10, Marguerite Clark will be starred in an adaptation of "Mice and Men," the play written by Madeline Lucette Ryley, in which a young girl is confronted with the dilemma of love and duty with love triumphant in the end. This vehicle gives this youthful star great opportunity for some very impressive and pleasing acting.

Mary Pickford will be seen in an original drama called "The Foundling" in which she has to play a variety of different roles; first as a castaway child, then as a slavey, and later as a wealthy child of fashion, when she is finally restored to her rightful social position. On Jan. 24, Hazel Dawn will be seen in "My Lady Incog," an original drama that was specially written for her and different from any she has heretofore appeared in. It is a big comedy with a big thrill, in which this delightful young star plays the part of a detective and is successful in circumventing a gang of clever crooks.

The Lasky Feature Play company's contribution to the programme will consist of three plays, each featuring well-known stars. On Jan. 6 Geraldine Farrar will make her second appearance in pictures in an original play entitled "Temptation," written by Hector Turnbull, of the Lasky scenario staff. It is a story of a grand opera prima donna, her trials, troubles and tribulations in the long hard fight to the top. Many of the incidents of the story have been taken from Miss Farrar's own experiences. The supporting cast includes Theodore Roberts, Pedro de Cordoba, Raymond Hatton, Anita King, and Elsie Jane Wilson. Blanche Sweet will be seen on Jan. 17 in a drama of pictures written by William C. DeMille called "The Raggamuffin," and on Jan. 27, Cleo Ridgely and Wallace Reid will appear as co-stars in "The Golden Chance," a tense modern drama written by Jeanie MacPherson and produced by Mr. DeMille.

Oliver Morosco is represented on the programme on Jan. 13 by Constance Collier. This will be the initial screen appearance of this talented actress. She will be seen in a stirring drama called "The Tongues of Men." The second contribution of the Pallas Pictures to the Paramount Programme will be Dustin Farnum in "The Call of the Cumberlands."

The schedule of releases of J. R. Bray for the month of January will include one of his own cartoons called "Col. Heeza Liar's Waterloo," coupled with several hundred feet of startlingly original film now in the course of preparation on Jan. 6: "Haddem Bad's Elopement," a cartoon drawn by L. M. Glackens and coupled with part of a reel of educational material on Jan. 13: a silhouette fantasy by C. Alan Gilbert, the well known illustrator called "The Chess Queen," on Jan. 20: and "The Police Dog on the Wire," by C. T. Anderson on Jan. 27. These are in addition to the political cartoons which Mr. Bray will draw for the Paramount News Pictures.

EDITOR COMMITS MATRIMONY

PHILADELPHIA, PA. (*Special*).—Cupid directed his darts Lubinward, where the most unsuspected man of the plant, Daniel Ellis, the scenario editor, is the "victim." Daniel has succumbed to the charms of a fair one, and slying so, too, for on Wednesday, Dec. 1, taking with him a grim determination to end the lonesomeness of life, and, with the little shining band of gold safely tucked away in the lower left-hand corner of the right-side waistcoat pocket, he led pretty Anna C. Duffy, a charming daughter of "William Penn," to Baltimore, Md., where they pledged to one another to "Love, honor, and obey."

DEATH OF MOTHER GRIFFITH

LAGRANGE, KY. (*Special*).—Mrs. Mary Griffith, 85 years old, died at her home in Lagrange, after an illness of two weeks, of pneumonia. She is survived by four children, D. W. Griffith, motion picture producer, of Los Angeles, Cal.; Albert Griffith, New York, and William Griffith and Mrs. Ruth Houghton, of Lagrange. Funeral services was held Monday.

D. W. Griffith was daily notified by wire of his mother's condition, but owing to her sudden relapse was not able to arrive in time for her funeral. The other children were at her bedside.

C. W. CURTIS.

GERALDINE FARRAR IN "TEMPTATION."
Lasky Picture for Paramount Programme.

LEO DELANEY AND CAROLYN BIRCH IN "THE FLOWER OF THE HILLS."
Vitagraph Drama Released Dec. 16.

LIFE TO THE TRADE

Big Four Well Pleased With Results of the Open Booking Plan

Walter W. Irwin, general manager of the V-L-S-E, is more than pleased with the success of the open booking plan which was inaugurated by this company when it first started in business and which is continually increasing in popularity and incidentally the business of the Big Four. In speaking of the plan and its effect on the industry as a whole he said recently: "That more and more exhibitors will profit by the success achieved by those who have adopted this form of booking, and that the public, the theater and the producer will benefit thereby to a greater extent than ever before, is my prophecy for 1916. For the public, the open-booking method will mean better productions, and a greater consistency of quality, because every picture is booked absolutely on its own merit.

"For the exhibitor, it will mean increased patronage through increased satisfaction on the part of his clientele and the prestige gained by showing the highest general average of productions; better prices, resulting from the presentation of consistently good features; longer runs, and more widespread word-of-mouth advertising, and for the producer it will mean better prices—because of the increase in the exhibitor's profits.

"The policy of open-booking is the principle of the survival of the fittest. It forces the manufacturer to constantly improve his productions, and makes the exhibitor largly responsible for his own success. The open booking may be said to be one of the principal features of our service to the exhibitor. However, it is only a phase of our service. The other is to aid the exhibitor to see what he has bought. Broadly speaking, our policy is to give nine-tenths of the time of our sales force to the exhibitor, and one-tenth to the sale of our product.

"Co-operation—with the exhibitor, that is—the kind of co-operation that counts and that has been the cardinal thought back of the V-L-S-E since its inception—in fact, it may be said to have been the dominating idea back of the organization of the Big Four. Our idea is that the exhibitor shall have every reason to regard us as an active contributing partner of his business, rather than a mere toll-taker.

"We will further augment and strengthen this service during the forthcoming year, and with our manufacturers excelling even their own past records for the production of superior features, and the exhibitors coming in ever-increasing numbers to an enthusiastic appreciation of the advantages of the open-booking system, as practiced and advocated by the Big Four, we can have only the most optimistic view of the prospects for the next twelve months."

EDISON HAS A HOUSE WARMING

The Edison studio-warming, under the stage management of Sally Crute, Jessie Stevens, Mabel Dwight and Richard Tucker, was a jolly affair, with all "serious stuff" cut out, and the entire program devoted to terpsichorean motion, supper scenes, and "split-reel" comedies. Miss Stevens imitated little Viola Dana; Raymond McKee took off Edward Earle; Harry Eytinge directed an imaginary picture a la Dick Weber; Julian Redd did an Edison official, while Mabel Dwight appeared as "Maple Prunella," and Richard Tucker as "Henry Ford-ham." The chief scenic artist supplied the "Rough stuff" in cartoons of the principal players, while Carrol McComas revived her singing and whistling specialties which first made her popular in vaudeville and musical comedy. Fordham's "four hundred" were present.

OUIDA BERGERE.
The Popular Photoplaywright Especially Engaged to Cast the A. H. Woods Productions.

BACK TO THE MOVIES

Emmett Corrigan Leaves "The Eternal Magdalene" for His First Love

Emmett Corrigan has left "The Eternal Magdalene," in which he was playing the leading male rôle, at the Forty-eighth Street Theater, and has signed two separate and distinct contracts with the Equitable and Peerless motion picture companies for six weeks each. He will leave for Florida the first week in January to do three weeks of outdoor scenes for Richard Le Gallienne's "The Chain Invisible."

Mr. Corrigan's leaving the stage for the movies is not remarkable when it is considered that he was one of the first theatrical men in America to possess a motion picture projecting machine. In 1895, many years before the average actor knew anything about the motion picture, he secured one of the earliest Gaumont models. He still has the original machine at his country place on Verona Island, off Bucksport, Maine, as well as a complete series of picture machines to the very latest device. He has been in the habit of giving private exhibitions on his island for twenty years, and is an expert in the mechanical technique of picture making.

DR. AND LYDIA GILMORE

Vincent Serrano Engaged by Famous Players to Support Pauline Frederick

For the motion picture adaptation of Henry Arthur Jones's powerful play, "Lydia Gilmore," in which Pauline Frederick is to be starred, the Famous Players Film Company has secured the distinguished actor, Vincent Serrano. Mr. Serrano is one of the few remaining stage notables who has never before appeared on the screen. Though new to filmdom, the name of Vincent Serrano is well known in the theatrical world. Among his many achievements is the unique record of having played Lieut. Burton in "Arizona," for over 1,000 times. He was co-star in "A Little Brother of the Rich" and "On Parole," and was featured in "The Lure" and "The Revolt." He has been associated with many big Broadway successes, among them the famous "Mrs. Leffingwell's Boots."

Mr. Serrano is a native of New York and owes his striking name to the fact that he is half Irish and half Spanish. He has been on the stage for fifteen years, the last five of which have found him in the enviable position of never having to leave Broadway for an engagement. In "Lydia Gilmore," Mr. Serrano plays Dr. Gilmore, who kills the husband of the woman he has betrayed when trapped in her home. In this difficult and thankless role Mr. Serrano may be expected to do good work since he has always made a success of polished villain roles.

"LIFE OF OUR SAVIOUR" FOR CHRISTMAS

On the Gold Rooster program for Christmas week Pathe will release the famous seven part "Life of Our Saviour" in Pathe color. This very costly production has probably attracted as much or more notice than any photoplay ever produced. Years were spent in its making and thousands of people employed in the cast. The principal parts were played by the leading celebrities of the Parisian stage, and the bewildering number of historically correct costumes had to be specially made. The subject lends itself particularly well to color, and the splendor of many of the scenes are almost beyond description. It is difficult in a play of this character to give a thoroughly harmonious and reverent interpretation, but the success of "The Life of Our Saviour" is proved by the praise which has been given it by the clergy and educators everywhere.

MABEL IS PRESIDENT

Motion Picture Board of Trade, Southern California Committee

The Motion Picture Board of Trade of America has just announced the appointment of a committee to represent its activities in Southern California. The committee includes Miss Mabel Condon, J. C. Jessen, Clark Irvine, and Kenneth A. O'Hara.

The committee held its first meeting last Tuesday and organized by electing Miss Condon as its presiding officer. Its duties will be to represent the Board of Trade in its campaigns for members and to take charge of Pacific Coast publicity as well as to keep in close telegraphic touch with headquarters in New York on all matters affecting the industry as a whole.

The first activities will be in following up a list of approximately five hundred invitations that have been sent out to prospective members in Southern California. This list covers all branches of the film industry and is already producing results.

The members of the committee are so well known throughout the industry that it is hardly necessary to say that Miss Condon is THE MIRROR correspondent, while Mr. Jessen and Mr. Irvine represent respectively the *News* and the *World* on the Pacific Coast, and Mr. O'Hara is the advertising expert for the New York Motion Picture Corporation.

SELIG SLEUTH EDITOR

Jack Wheeler Served for Fifteen Years in the U. S. Secret Service

Jack Wheeler, who knows most all the notables by their first names, has been engaged as editor-in-chief of the *Selig-Tribune*, the new animated newspaper, which will make its initial bow to public favor on Jan. 3. Mr. Wheeler will take up his duties with a large staff of editorial assistants on Dec. 13 at the general offices of the Selig Polyscope Company, Garland Building, Chicago, Ill.

Mr. Wheeler served for fifteen years in the United States Secret Service. During the past year he has been employed in Chicago as assistant superintendent of the United States Department of Investigation. Assignments to protect royalty which has visited this country have fallen largely to Mr. Wheeler in the past, and he accompanied Prince Henry, Grand Duke Boris, of Russia, and others on their tours of Uncle Sam's domain. He was also assigned to the White House, and had charge of all arrangements for tours of Roosevelt, Taft, and Wilson. Wheeler traveled 134,000 miles with President Taft. Mr. Wheeler has also been actively engaged from time to time in diplomatic investigations for the Government.

SMILEY IN SURGERY

Joseph W. Smiley, chief director for the new Ocean Film, associated with Dr. Charles Chandler and Dr. Swithen Chandler, both of Philadelphia, with whom he became acquainted when he was with Lubin, is still working for the perfection of surgical demonstration films, whereby the various important operations may be shown graphically to students in the medical colleges without the use of living subjects at each clinic. Eminent authorities in surgery have high hopes of the results.

BEAT ALL BUT "BEN-HUR"

SOUTH BEND, IND. (*Special*).—"The Birth of a Nation" concluded a seven days engagement here, breaking all previous records for a week's receipts at either local theater with the exception of "Ben-Hur." Fifteen performances were given at two dollars high to capacity houses.

JUNIOR LEAGUE FILMS

Society's Younger Set Will Appear Upon the Screen for Charity

For the first time in the development of motion pictures young men and women of society, including several of the season's débutantes, are to act a film play for public presentation. This scheme, which is to write a new chapter into up to date "movies," originated with the active heads of the Junior League, under the supervision of Miss Harriet Alexander, daughter of Mr. and Mrs. Charles B. Alexander; Miss Beatrice Gordon Pratt, daughter of Mr. and Mrs. Dallas Bache Pratt, and several of their associates among the officers of the league. Miss Grace Henry, an amateur librettist of ability, has written the book.

These young women are to have the professional co-operation of Mr. William P. S. Earle, of the Vitagraph Company, which will stage the scenes and produce the films at three performances to be given in the ballroom of the Waldorf-Astoria on Jan. 24, 25 and 26 for the various charitable enterprises of the league.

The picture play, which has been described as "an intense melodrama in three acts," has been called "The Flame of Kapur." It is a Hindoo theme, and it is an Oriental story before a fashionable background of New York society.

The outdoor pictures will be made at Manor House, the country place of Mr. and Mrs. John T. Pratt, at Glen Cove, L. I. Indoor scenes will be made amid the artistic surroundings of the house of Mr. and Mrs. James Brown, at No. 789 Park Avenue, and there is to be a ballroom scene photographed in the house of Mr. and Mrs. James Byrne, at 1025 Park Avenue.

These "pictures" will place on the film true scenes of social life, the actors and actresses being the young men and women who form the young set of society, but the great act of the drama will be the typical ballroom scene at the home of Mr. and Mrs. Byrne, formerly the residence of Mr. and Mrs. Reginald de Koven.

FACTORY FIRE AT UNIVERSAL

A fire which promised to spread to alarming proportions occured at the Nestor branch factory of the Universal Film company, Bayonne, N. J. last Thursday. The blaze, which could be seen in New York, was caused by the carelessness of an employee, burning rubbish preparatory to the removal of the factory to new quarters. He placed a packing case of rejected film in the midst of the flames. This exploded, scattering firebrands upon the factory building and in the yard of the Hoosley plant adjoining. The prompt arrival of the fire department prevented the flames from spreading and confined the damage to the Universal plant.

EAGLE SETTLES IN FLORIDA

JACKSONVILLE, FLA. (*Special*).—The Eagle Film Manufacturing and Producing Co., of Chicago, have purchased a site at Arlington Heights, across the river from this city, and vast improvements have been made. This company will be equipped to make tests for other visiting motion picture companies, and will also have extra studios for rent. Their first company of players will arrive before the new year.

Malcolm Williams, playing the lead in several Mutual Masterpieces, entertained at dinner a few of the Gaumont and Equitable companies, the latter of whom are also here for Florida settings. Those present were Muriel Ostrich, Mrs. A. Ostrich, Mr. and Mrs. Williams, Miss Martin, Cathrine Calhoun, Nellie King, and George Larkin.

The management of the Seminole Hotel will give a "film" ball and many novelties are promised.

E. O. UEDEMANN.

MARGUERITE SNOW AS "ROSEMARY."
In Metro's Picturization of the Famous Old Play.

JOLLY FANNY RICE.
"Nancy Is Willing," to Be Filmed "At the French Ball."

"MAKE READY—FIRE"

Close-up Picture of German Preparedness in "The Warring Millions"

At the end of his military career, Napoleon lost many a battle. His loss is attributed very plausibly to the fact that his long fighting gave other nations the opportunity of learning his remarkable military methods.

Germany's case bears many an analogy. Her system startles the world anew at every move she makes. "German Preparedness" is the theme of more than a hundred books published within the last year. Articles appear daily on the same subject. Other nations are beginning to study this perfect machine, and to urge the attention of their people to an understanding of what is so vaguely called Preparedness.

A rare opportunity is now being offered to the public by The American Correspondent Film Company, who obtained special permission from the German Government to take scenes depicting the details of economic efficiency and are showing these remarkable pictures in their latest production, "The Warring Millions."

An intimate view is given of women enthusiastically assuming the work of land cultivation. Their capability and stick-to-it-iveness makes clear why Germany's crops are still plentiful and why the attempt to starve Germany seems a bit futile. The Henschel Locomotive Works are also pictured in "The Warring Millions." There one sees the busy mass of men witheld from the front to turn out deadly Skoda mortars.

GOLD ROOSTER BOOSTERS

The Pathe Club has been formed by the department heads of the Pathe Exchange for social purposes. The club has been incorporated and starts with a paid in capital of $1,000. Officers have been elected as follows: honorary president, Charles Pathe; president, Louis N. Gasnier; acting president, W. A. Sholto Douglas; acting vice-president, Ralph Navarro; secretary, P. Allen Parsons; treasurer, Gabriel Bardet. The board of governors consists of the officers and M. Ramirez Torres, George A. Smith, J. K. Burger, George B. Seitz, and F. H. Knocke. A dance and dinner has been planned for the middle of January and club rooms are contemplated.

PHOTODELPHIA'S FILM BALL

Over a thousand moving picture devotees attended the fourth annual ball of the Motion Picture Exhibitors' League of Philadelphia, at Turner's Hall, Wednesday night, Dec. 8, and thoroughly enjoyed themselves mingling with the many stars of the screen who were present. The committee in charge of the arrangements was made up of Jay Emanuel, Morris Spears, Walter Jacobs, Dave Sablosky, and Carl Hess. Among the moving picture stars present were: Viola Dana, Robert Conness, Mabel Trunnelle, Edward Earle, Patsy De Forest, Francis Joyner, Marie Charleson, Lillian Lorraine, Billy Reeves, Freeman Bernstein, Octavia Handworth, Frances Nelson, Marie Wells, Kate Price, D. L. Don, Peter Lang, Virginia Pearson, Ramires Torres, and Alan Crossland.

AURORA LIKES FARRAR

AURORA, ILL. (*Special*).—The Strand, formerly the Grand is now the home of Triangle Films, opened with "The Melting Pot" featuring Walker Whiteside. Attendance good. Aurora Theater, the home of Paramount Films, had "Carmen"—with Geraldine Farrar featured and drew crowded house every show. Return date promised.

L. E. BRAYTON.

QUIRK IS SOME COOK

Screen Club Steak-fest Under New Officers a Gastronomic Success

A beef steak dinner was given at the Screen Club last Saturday evening with Adam Kessel, the third vice-president, acting as rewinder or toastmaster. It marked the first entertainment planned by the house committee of the new administration, of which Billy Quirk is the ranking officer. A better spirit of good fellowship was never more evident and was remarkably demonstrated by the genuine enthusiasm of all present. King Baggot was given a standing ovation when he rose to speak. Many witty speeches and recitations were alternated with musical numbers. Addresses were made and stories told by Adam Kessel, Douglas Fairbanks, Sam Spedon, King Baggot, John Ince, William Steiner, George Beban, Arthur Butler Graham, Harry A. Palmer, Fred B. Murphy, Gladden James, Charles Kessel, Norman Selby (Kid McCoy), and Frank Kugler. Musical numbers were given by Pauline Barry, Martin von Bergman, Al Burton and Harry Benham. William J. McKenna led the members in song.

FILM FACTORY FIRE

Corcar Chemical Co., Center of Big Blaze in New Rochelle

A disastrous fire in which six people were badly injured occurred in the plant of the Corcar Chemical Company at New Rochelle, N. Y., last Sunday. The company was engaged in scraping old films and selling the celluloid base back to the manufacturers of film. The fire was caused by an explosion in a roll of film and this was followed almost immediately by another and heavier explosion. Burning film was scattered a distance of three hundred feet from the building, setting numerous frame dwelling houses on fire. Nineteen families were made homeless by the blaze.

Another small fire occurred Sunday in Fox's Academy of Music, but was quickly extinguished by the operator. The damage was slight, but enough to cause the closing of the theater for the night. The large audience was given checks good at the matinee performance Monday or at the night performance at the City Theater across the street for the same night.

UP TO A NEW JURY

Jersey City Exhibitors Arrested for Giving Free Sunday Shows

The war over the Sunday showing of moving pictures in Jersey City is rapidly reaching a climax. Last Sunday, Director of Public Safety Hague, who is insisting on a rigid enforcement of the New Jersey blue laws as applied to moving picture theaters, caused the arrest of six exhibitors who were giving free performances. The cases will come up before the new Grand Jury, and the future action of Director Hague will depend on whether his course of action is approved by the jury.

The cases will be fought by the Jersey City Moving Picture Association, which will endeavor to show the absurdity of the blue laws as applied to moving picture theaters. The last Grand Jury, which was discharged last Thursday, put itself on record by declaring that the laws were absurd as applied to moving picture shows, and refused to indict men brought before it for violating that law.

"SIS HOPKINS" FOR THE SCREEN

Rose Melville, who as "Sis Hopkins" created country wide amusement for eleven years on the legitimate stage, has been lured from her retirement at her country place at Lake George, and has consented to appear on the screen in a film version of her famous Hoosier sketch. It is not known definitely with just what company she has become affiliated, but it is rumored that it is one maintaining a Winter studio in Florida. In speaking of her entrance into pictures she avers that her real reason for coming out of retirement is the fun of giving her Hoosier character sketch to future generations. She began her career with her sister, Ida Melville, in E. E. Rice's production of "Little Christopher, Jr." Her success as the droll little Hoosier girl was so decided that a play was written around her, and in the character she continued for eleven years until her retirement a year ago.

TRIANGLE THEATERS MULTIPLY

The program service of the Triangle Film Corporation is increasing at the rate of 60 to 75 new theaters every week. The expectation that 1,000 theaters will be taking the service before the middle of the year is rapidly being converted into reality. A noticeable fact is the fairly equal distribution of the films all over the United States in proportion to population, showing that the work of Messrs. Griffith, Ince and Sennett is as popular in one section as in any other.

PURCHASES PICTURE THEATER

NORTHFIELD, MINN. (*Special*).—Myron Conhein, of Minneapolis, has purchased the Lyric Motion Picture Theater at Northfield, remodeled it in the approved manner, and is doing a good business. He has also leased the Ware Auditorium. Both of the houses are under the local management of Mr. E. L. Dilley, with whom bookings can be made. At the Gem Theater manager Boll puts on the screen pictures that draw big crowds every weekday night.

H. L. CRUTTENDEN.

SAVAGE PLAYS FOR SCREEN

Famous Theatrical Producer to Release Through Pathe, the First to Be "Madame X" and "Excuse Me"

Right on top of the announcement of the acquisition by Pathe of the A. H. Woods plays comes the news that the same house has purchased the rights to Henry W. Savage's great list of theatrical successes. Mr. Savage has to his credit some of the most popular productions of the time, and two at least—"Madame X" and "Excuse Me"—hold records as being the most successful drama and farce, respectively, of recent years. "Everywoman" also has made a great name for its author, Walter Brown, who died producing it.

These two plays have already been filmed under the direction of Geo. F. Marion, who originally produced them, and who has been Mr. Savage's chief producer for the past fifteen years. Practically the entire original casts were used in these pictures. Dorothy Donnelly, starring in "Madame X" and Geo. F. Marion in "Excuse Me." Both pictures will be placed upon Pathe's Gold Rooster programme in the near future. "Madame X," which was written by Alexander Bisson, enjoyed the tremendous run of seven seasons, and for eighteen weeks in New York played to an average of $20,000 weekly. It proved to be as popular on tour as it was in the metropolis, and many theater managers remember it as the biggest attraction they ever played. It will be released in six parts. "Excuse Me" ran for four seasons, a phenomenal record for a comedy-drama. It was written by Rupert Hughes and will be released in five parts.

Among the other famous Savage productions which before long may be seen in pictures are "The Shogun," "Little Boy Blue," "The Sultan of Sulu," "King Dodo," "Maids of Athens," "Woodland," "Somewhere Else," "Peggy from Paris," and the "Prince of Pilsen" (operas) and "Common Sense Brackett," "Behold Thy Wife," "Along Came Ruth," "The Stolen Story" and "Miss Patsy" (dramas).

Mr. Savage was, and is, one of Boston's most prominent business men before embarking in the theatrical business. It is said that it was by mere accident that he went into it. If true, it was a lucky accident for the amusement world, for he applied to his new business the same high principles that won him fame in a more commercial calling.

As a result of this deal Pathe, before so strongly fortified with photoplay material, becomes almost a monopolist in the possession of stage successes.

FLORENCE ROCKWELL.

Showing Why "He Fell in Love With His Wife."—Pallas Pictures.

SELIG'S RECORD SEASON

Produced a Big Success Every Month During the Past Year

Selig Red Seal plays, released through the V-L-S-E during the past year, have achieved unusual success, and, judging by the vast quantity of letters received by the company from exhibitors all over the United States commending it upon the consistent high quality of its output, the officials of the company feel that they have good reason to be proud of the year's work. Of all the plays that they put out, "The Rosary" achieved the greatest success, in no case has there been an exhibitor who reported losing business on booking this feature.

Other plays that the company put out and which were well received were "The Carpet from Bagdad," "The Millionaire Baby," "A Texas Steer," "The House of a Thousand Candles," "The Circular Staircase," "A Black Sheep," "Sweet Alysum," "I'm Glad My Boy Grew Up to Be a Soldier."

GAUMONT CHRISTMAS PRESENT

The Gaumont Company plans to release on the Mutual Programme, during the Christmas holidays, a colored photodrama called, "A Prince of Yesterday." This beautiful film has been hand-colored and is unequaled in its pictorial effect. All the settings have been planned with an eye for artistic excellence, and to add to the effectiveness of the story. "A Prince of Yesterday," although unusual in character and an expensive colored film, will be released as a regular Rialto Star Feature without extra charge.

FILM FIRE IN BELFAST

BELFAST, ME. (*Special*).—Building occupied by Universal Picture Theater, bowling alley, and Redmen's Hall badly damaged by fire and water Sunday. Colonial Theater adjoining not damaged. F. T. CHASE.

WEEKLY VITAGRAPH PROGRAMME

Commencing with Monday, Dec. 20, the Vitagraph Company will inaugurate a new policy, releasing their output only on three days a week, Monday, Friday, and Saturday. Monday's releases will consist of a one-reel comedy and a locked-reel programme. This will be known as "A Personally Picked Programme," comprising a four-part drama and a single-reel comedy. Friday's release will be the same as before, with a single-reel Sidney Drew comedy, and a three-part Broadway Star Feature every Saturday. This change will bring the Vitagraph output up to ten reels a week, with three of comedy and seven of drama for the initial week.

The first "Personally Picked Programme" announced for Monday, Dec. 25, will consist of "On Her Wedding Night," a four-part drama and the one-reel comedy, "The Patent Food Conveyor." The regular release is "Levy's Seven Daughters," a single-reel comedy.

M. P. FOR FIRE PREVENTION

Moving pictures were used as an illustrative aid at the annual service of the New York Fire Department, held at the Grace Methodist Church last Sunday, when the Reverend Christian Reisner, the minister, had a picture of the Triangle Waist Company fire flashed on an improvised screen in order that it might effectively illustrate his sermon on "Carelessness." Fire Commissioner Robert Adamson and Robert H. Mainzer also spoke on fire prevention.

LEADING LADY OF LYONS

LYONS, N. Y. (*Special*).—The new Ohmann motion picture theatre was opened to the public to big business.

The opening bill was Mrs. Fiske in "Variety Fair." The house seats 1,000 and has all the latest improvements.

Bent C. and Amos Ohmann are Mgrs.

EUGENE WHITMAN.

AN APPEAL TO PRINT

Original Scheme of Marc Edmund Jones to Publish Rejected Scenarios

The following letter from Marc Edmund Jones, one of the most enterprising of present-day photo-playwrights, opens up a new way for screen writers to get their "rejected addresses" before the public:

53 WASHINGTON SQUARE,
NEW YORK CITY.

The Film Man, NEW YORK DRAMATIC MIRROR:

DEAR SIR.—It is customary at times for the author of a play, failing to obtain a production, to publish his play in book form, upon which he obtains reviews and the opportunity to create interest in his product. It seems to me that if the author of a photoplay similarly cannot obtain a production, and has faith enough in his effort to publish it, he is entitled to reviews of the book in the trade papers. Believing this, I have published "The New Genesis," and would greatly appreciate a review.

If I create an interest in the story in this way, a precedent will be established of benefit to the author and to the trade as a whole. The manufacturers claim that they want better stories, and yet the experience of most authors has been that a story out of the beaten track is not seen in its possibilities by the manufacturer, so that it does not often pay to write too good a story. In the fiction field the man who can write demonstrates the fact and obtains a reputation. His work may not all be good, but the public knows his work as generally good, and the publisher can afford to let the public be the judge, and the author can afford to give as much expression to himself as he will.

In the photoplay field the manufacturers' policy of as little credit as possible has prevented the development of a group of writers of reputation. The manufacturer is responsible for the story, not the author, as the public has the former alone to hold. The manufacturer is little apt, therefore, to chance the story he cannot see. He generally lacks the vision of the author, and so seldom sees the plot much out of the beaten track. If the review of my book creates an interest leading to a production, and the process is repeated by others, a certain amount of pioneer work has been accomplished in the breakup of present conditions.

I will, therefore, appreciate a review of "The New Genesis" in THE MIRROR, and will appreciate whatever prominence you can give the matter, as it is my hope to establish a precedent of note.

Sincerely yours,
MARC EDMUND JONES.

DEC. 10, 1915.

ROSKAM BACK AGAIN

Edward M. Roskam has been reappointed general manager of the Commercial Motion Picture Laboratories at Grantwood, N. J., by President Lowenthal, of that company. Eddie is one of the best known men in that end of the motion picture business, and is thoroughly at home in all its departments, backed up by ten years of practical experience. A complete organization and every modern improvement should make the Commercial output an almost perfect product. Every department is superintended by men who have been brought up and specialized in their line.

The Commercial Motion Picture Laboratories has no affiliation with any distributing organization or programme, so every order is finished in the regular rotation and each receives same careful attention, regardless of quantity or length.

FANNY WARD IN "THE CHEAT"

The Lasky Feature Play Company's release on the Paramount Program for Dec. 13 will be an original drama written by Hector Turnbull and produced under the direction of Cecil B. DeMille, called "The Cheat," in which Fanny Ward has the stellar role. It is a swift moving melodrama, with many surprising scenes, and gives Miss Ward an opportunity to display her talents as a dramatic actress. The supporting company includes Jack Dean, Sussue Hayakawa, James Neill, Utaka Abe, Dana Ong and Hazel Childers.

"MANGER TO CROSS" IN THE WEST

The Kalem Company announces that arrangements have been completed by which exhibitors west of Denver may book "From the Manger to the Cross" direct from the Progressive Motion Picture Corporation, 654 Pacific Building, San Francisco, California. East of Denver the five-reel holiday feature is being booked direct to exhibitors by the Kalem Company. That the church people read the trade papers is proved by the letters received by Kalem since last week's announcement in THE MIRROR.

TRIPLING HIS ROYALTIES

Quite a unique experience has befallen Phillip Bartholomae, the author of "Over Night." He will see this "child of his brain" made over into a musical comedy, under the title of "Very Good Eddie," to be shown at the Princess Theater shortly. On next Monday he will see the first showing of "Over Night" in moving pictures at the World Film private theater in their building at West Forty-sixth Street.

A "person who knows" volunteered the information that the play, "Over Night," was funny, "Very Good Eddie" funnier, but the picture version is the funniest of them all.

"PEACE" AT POPULAR PRICES

Although "The Battle Cry of Peace" has ended its prolonged run at the Vitagraph Theater, the great photo spectacle which has been presented at two dollar prices will now be seen at the popular prices which prevail in the Proctor playhouses.

Paramount

DECEMBER RELEASES have served to strengthen and increase the popularity of Paramount Program with both exhibitors and patrons. We know it because our business has increased substantially since December first. Read the list again and you will agree it is unexcelled:

	Date	Manufacturer	Play	Star	Reels
T	Dec. 2	Lasky	*Mr. Grex of Monte Carlo*	*Theodore Roberts*	5 *D.
M	" 6	Morosco	*"Jane"*	*Greenwood and Grant*	5 C.
T	" 9	Lasky	*The Unknown*	*Lou-Tellegen*	5 D.
M	" 13	Lasky	*The Cheat*	*Fannie Ward*	5 D.
T	" 16	Pallas	*The Reform Candidate*	*Maclyn Arbuckle*	5 D.
M	" 20	Lasky	*The Immigrant*	*Valeska Suratt*	5 D.
T	" 23	Famous Players	*Denman Thompson's "The Old Homestead"*		5 D.
M	" 27	Famous Players	*Lydia Gilmore*	*Pauline Frederick*	5 D.
T	" 30	Famous Players	*Nearly a King*	*John Barrymore*	5 C.

*C—Comedy D—Drama C-D—Comedy-Drama

The next month offers equally strong attractions, both in the play and star.

Pictures

JANUARY RELEASES offer proof of the continued superiority of Paramount Productions. The leading producers, foremost stars in strong plays—just the things needed to build the exhibitor's business. A strong line from first to the last:

	Date	Manufacturer	Play	Star	Reels
M	Jan. 3	Famous Players	*The Foundling*	*Mary Pickford*	5 D.
T	" 6	Lasky	*Temptation*	*Geraldine Farrar*	5 D.
M	" 10	Famous Players	*Mice and Men*	*Marguerite Clark*	5 C.D.
T	" 13	Morosco	*Tongues of Men*	*Constance Collier*	5 D.
M	" 17	Lasky	*The Ragamuffin*	*Blanche Sweet*	5 D.
T	" 20	Famous Players	*Miss Jinny*	*Mary Pickford*	5 D.
M	" 24	Famous Players	*My Lady Incog.*	*Hazel Dawn*	5 C.D.
T	" 27	Lasky	*The Golden Chance*	*Cleo Ridgely* / *Wallace Reid*	5 C.D.
M	" 31	Pallas	*The Call of the Cumberlands*	*Dustin Farnum*	5 D.

*C Comedy D—Drama C-D—Comedy-Drama

If you are not a Paramount exhibitor you should get in line at once and secure these great releases.

Our nearest exchange will give you data

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ONE HUNDRED and TEN WEST FORTIETH STREET
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PARAMOUNT PROGRAM

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PALLAS PICTURES
WILL SHORTLY PRESENT

DUSTIN FARNUM
IN
"THE CALL OF THE CUMBERLANDS"
FROM THE SUCCESSFUL BOOK AND PLAY BY CHAS. NEVILLE BUCK
(THIS BOOK HAS HAD ONE OF THE LARGEST SALES IN RECENT YEARS)

AND

RELEASED JANUARY 31ST
ON THE PARAMOUNT PROGRAM

FLORENCE ROCKWELL
IN
"HE FELL IN LOVE WITH HIS WIFE"
FROM THE WELL KNOWN BOOK AND PLAY
BY
E. P. ROE

RELEASE DATE TO BE ANNOUNCED LATER

PALLAS PICTURES

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PARAMOUNT PROGRAM

Paramount Pictures

Oliver Morosco
WILL SHORTLY PRESENT

CONSTANCE COLLIER
IN
"THE TONGUES OF MEN"
FROM THE PLAY
BY
EDWARD CHILDS CARPENTER

RELEASED JANUARY 13TH

AND

ANNA HELD
THE INTERNATIONAL STAR

IN
"MADAME LA PRESIDENTE"
THE WELL KNOWN PLAY
BY MAURICE HENNEQUIN AND PIERRE VEBER

RELEASE-DATE TO BE ANNOUNCED LATER

The Oliver Morosco Photoplay Co.

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FEATURE FILMS OF THE WEEK

Emily Stevens in "The House of Tears"—Edwin Arden in "The Beloved Vagabond" and Cyril Maude in "The Greater Will" Three Triumphs of Real Acting on the Screen

"THE HOUSE OF TEARS"

A Five-Part Original Drama Written by Frank Dazey and Featuring Emily Stevens. Produced by Rolfe Photo Plays Inc., under the Direction of Edwin Carewe, for Release on the Metro Programme, Dec. 13.

Mrs. Alice Collingwood / Gail Collingwood ..... Emily Stevens
Robert Collingwood ..... Henri Bergman
Henry Thorns ..... Walter Hitchcock
Anne ..... Madge Tyrone
John ..... George Brennan

Without doubt this is one of the strongest stories that the screen has ever witnessed. One strong situation follows the other with startling rapidity, and the whole culminates in a situation that is vivid, unusual and gripping. The whole production was startlingly well acted and produced. One is automatically forced into panegyrics of praise over the work of Emily Stevens, Henri Bergman and Walter Hitchcock. This trio formed a combination that for pure artistry of histrionic ability it would be hard to surpass. We do not know when we have taken such unqualified pleasure in witnessing a moving picture play.

Edwin Carewe, the director, has given it a production well worthy of its merit as a strong and unusual story and befitting the ability of the artists depicting the various roles. He has worked out an entirely new double exposure effect that was almost uncanny in its effectiveness. His settings were particularly well devised and built. His scene in a western gambling hall was also well executed. Taken all in all it was a mighty able piece of direction, with not an error in so far as we could see to mar its realistic exactitude.

Too much praise cannot be accorded Emily Stevens for the exceedingly clever acting she does in this picture. She was called upon to do some very difficult work and acquitted herself with great merit. First as the selfish young wife who has lost the love of her husband and has gone exploring passionate pastures outside the domestic hearthstone, then as the wife in poor circumstances who is cast aside by the man she gave up everything for, and lastly as the young girl just budding into womanhood, she was convincingly realistic. And above all she inspires and holds the sympathy of her audience. Henri Bergman, as the husband gone money mad to the exclusion of everything else, gave a characterization that was wonderful in the attention devoted to expressive detail. Walter Hitchcock also scored in the extremely difficult role of Henry Thorns, first as a seducer, then as an unsuccessful prospector and later as the successful Wall Street plunger.

The story teems with strong features. Robert Collingwood neglects his wife and child, devoting all his time to the acquisition of money. Mrs. Collingwood, with time hanging heavy on her hands, plays the dangerous game with Henry Thorns until she becomes badly compromised. Her husband obtains a divorce and the custody of their little daughter, while the former wife marries her lover and they leave for the West. Collingwood in his mad pursuit for a fabulous fortune finally loses all. His mind becomes deranged and in an attempt to kill his daughter, now grown to womanhood, he falls and breaks his neck. In the West, Thorns and his wife have not prospered but are living in the direst poverty. At last by a lucky chance he wins a large sum at faro. He has already become tired of his wife and tells her that he is going to desert her and go back east. She tries to take his money away from him at the point of a gun and in the fight that follows is shot and badly wounded. Thorns, thinking he has killed her, runs away. Arriving in New York he takes another name, and in a series of lucky speculations soon becomes a power in Wall Street. Gail Collingwood, under the name of Alice Gail, has become a successful newspaper special writer and is sent to interview Thorns. Their acquaintance thus begun soon ripen into love and their marriage is announced in the papers. In the meantime Thorns' wife and the girl's mother has recovered and come back to her old home. She sees the announcement of her daughter's marriage in the paper and the scenes which follow in which she apprises her of Thorns' real identity are extremely well handled. As a climax Thorns is inveigled to the old Collinwood mansion where he is confronted with his wife, whom he thought he had murdered. His nervous excitement and horror is so intense that he drives his automobile over the face of a cliff and is killed.

E.

"THE BELOVED VAGABOND"

A Six-Part Adaptation of William J. Locke's Celebrated Novel of the Same Name, by George Brackett Seitz, Featuring Edwin Arden, Bliss Milford and Kathryn Browne-Decker. Produced by Edward José for Release by Pathe Dec. 5.

Gaston de Nerac ..... Edwin Arden
Joanna Rushworth ..... Kathryn Browne-Decker
Blanquette ..... Bliss Milford

Edward José, with the co-operation of George Brackett Seitz and an admirable group of players, has achieved in this production the seemingly impossible. He has been enabled to transfer to the screen the peculiar and delightful whimsicality of Locke, a whimsicality that to a large degree has remained up to the present time in the sole possession of the celebrated novelist. Other stories of Locke's have been picturized, and though they have been beautiful productions they have only shown the main essentials of the plot. It remained for José to instill the breath of life into Locke's characters, to make them live and breathe and act, to visualize them so perfectly that it was as if the mythical persons stepped bodily from the pages of the book to the screen. Lovers and admirers of Locke will not be disappointed with the picture play of "The Beloved Vagabond," for there on the screen struts in all his careless freedom, in all his disregard for convention, in all his delightfulness of personality, the Parragot that Locke conceived, the beloved vagabond we all admire and whom we would all like to emulate had we but the necessary courage. This production opens up a vista of possibilities for the silent drama that is amazing to contemplate.

Edwin Arden in the leading character of Parragot was superb, and once again proved his great ability as an exponent of mimetic art. He was most ably supported by Kathryn Browne-Decker as Joanna Rushworth, and Bliss Milford as Blanquette. Harold Crane as Asticot, the child of the London slums whom Parragot adopts and makes

EMILY STEVENS, HENRY BERGMAN, AND MADGE TYRONE IN "THE HOUSE OF TEARS."—METRO.

one of the trio of Vagabonds, gave a most pleasing interpretation of a difficult character. The supporting cast was consistently strong and capable.

The picture has been most elaborately and artistically hand colored, and so carefully has the work been done that it would almost seem as if the days of real color photography had arrived. It is one of the most beautiful colored pictures that has ever been projected on the screen.

Little need be said of Locke's delightful story. Through a curious chain of circumstances Gaston de Nerac, a promising young architect, is sadly disappointed in love. He loses faith in all women and in life and becomes a vagabond, careless, carefree and happy. In company with a young boy whom he has rescued from the London slums, and a young girl musician, the three wander through France living a life of care-free happiness. Later Gaston discovers the horrible trick that Fate had played him and tries to resume his old station in life; to settle down in the staid bounds of English domesticity with his sweetheart of twenty years before, but finds that his years of vagabondage cannot be thrown off, that the narrow bounds of convention cannot be taken up, and on the eve of his marriage runs away to his two comrades in Paris. Later he is shown married to Blanquette, surrounded by his pigs and his babies, enjoying again the happy carefree life of bucolic bliss.

E.

"THE GREATER WILL"

A Five-Part Pathe Gold Rooster Drama. Featuring Cyril Maude. Produced by Harley Knowles. Released Dec. 10.

Professor Cornelius Sloane ..... Cyril Maude
Peggy Sloane, his daughter ..... Lois Meredith
Stuart Watson ..... Montague Love
Father Malone ..... H. J. Carvell
Edward Carson, an artist, ... William T. Carleton

Seldom, have such excellent characterizations been seen in motion pictures as are shown in this play. A more efficient cast for the roles could not have been secured. Cyril Maude, as the old antique dealer, is seen at his best. The eminent actor is a revelation in motion pictures, and the very intensity of his acting when he overcomes the millionaire and drives him to his death by sheer force of will is so great that it seems to cast a spell over the audience. As a man with great hypnotic power, Montague Love bids fair to share honors with Cyril Maude. He handles his role with exceptional ability. Lois Meredith is also deserving of great credit for her excellent portrayal of Peggy.

The plot is unique in its way. It is of great intensity and its development calls for numerous heavy dramatic situations which are all made the most of. The story, although risque, is handled so well that it is not in the least questionable. The picturization is vivid and replete with action. The only time that interest tends to lag throughout the whole play is during the transition from the story of the past to the action of the present. A master hand in direction is discernible throughout. In many places the unexpected happens, and the departure from the conventional happy ending gives added strength rather than detracting from the picture. The scenes tell the story in a clear logical way. Elaborate details give an air of luxuriant splendor to the scenes. The photography is excellent and seldom have better apparition scenes been taken.

Years ago Peggy Sloane, the only daughter of Cornelius Sloane, familiarly known as the Professor, an antique dealer, met a millionaire art dealer named Stuart Watson, and was persuaded by his hypnotic power to go through a marriage ceremony with him. A week passed and she returned home, broken in spirit and body. Later when her baby was born, she died. This story is told by the Professor to one of his old friends.

One night while playing chess the old Professor learns of the return to America of this man, Watson, and he resolves to be revenged. Accordingly, it is arranged to have Watson come to Sloane's house. Watson, realizing that his perfidy is known, tries to subject the old man to his hypnotic sway, but the latter, by superior will-power overcomes Watson, bringing before his mind the vision of the girl he wronged. Coming out of the trance, Watson is told that every night at a certain hour the same vision will appear to him. It so transpires, and later, driven to despair by the awful apparition, he kills himself. Thus is the wronged daughter avenged.

S.

"ROSEMARY"

A Five-Part Adaptation of Louis N. Parker's and Murray Carson's Play of the Same Name, Featuring Marguerite Snow. Produced by the Quality Pictures Corporation, under the Direction of William Bowman and Fred J. Balshofer, for Release on the Metro Programme, Dec. 20.

Dorothy Cruickshank ..... Marguerite Snow
Her Mother ..... Virginia Craft
Sir Jasper Thorndyke ..... William Clifford
Captain William Westwood ..... Paul Gilmore
Captain Cruickshank ..... George P. Hernandez
Professor Jogram ..... Frank Bacon
George Miniffe ..... Maurice Cytron

"Rosemary" is fully as attractive as a picture as it was as a play, in fact it is even more so, for the directors have been able to incorporate a number of effects that would have been impossible of execution on the legitimate stage. The rain storm which brings all of the characters together in the house of Sir Jasper Thorndyke was one of the most effective that the screen has ever witnessed. The fire scene in which Dorothy accidentally sets fire to the stable and is gallantly rescued by Sir Jasper was also exceedingly well executed. Throughout, the picture has been given a most beautiful production, the garden scenes being particularly well handled. The scene in which the rival navigators wake up to find that they have been put to bed together was excrutiatingly amusing. The scenes showing the fight between the two in the tavern was also well handled.

Marguerite Snow in the leading role of Dorothy Cruickshank was winsome, attractive, and appealing, giving a characterization of a young English girl of the period of which the play was written in a most admirable manner. William Clifford made a delightful and polished Sir Jasper Thorndyke, while Paul Gilmore was most acceptable as the diffident young lover. George P. Hernandez and Frank Bacon gave most thoroughly amusing characterizations of Captain Cruickshank and Professor Jogram. The scenes in which these two figured were particularly amusing. Virginia Kraft handled the minor part of Mrs. Cruickshank most capably. The photography throughout was extremely beautiful, with many admirable night effects and a really wonderful rainstorm.

Little need be said of the story. Dorothy Cruickshank and Captain Westwood elope, but on account of the storm are forced to seek shelter in the mansion of Sir Jasper Thorndyke. Her father and mother after setting out in pursuit are forced by the same storm to seek shelter in the same house. The next morning all meet at the breakfast table and Sir Jasper by his diplomacy is able to reconcile the irate parents and the lovers and all set out for London for a happy wedding party. On the way they stop at an inn for refreshment and Dorothy manages to set the stable on fire. Sir Jasper rescues her and Dorothy in a naive manner confesses her love for him. Sir Jasper is about to propose, but is dissuaded by Professor Jogram. He buys the inn and goes away, leaving the lovers in happiness. Several years later Dorothy and Captain Westwood are shown surrounded by their happy children and Sir Jasper is seen in the old deserted inn looking at a sprig of rosemary which Dorothy had given him long years ago," for remembrance."

E.

"THE MAKING OVER OF GEOFFREY MANNING"

A Four-Part Vitagraph Broadway Star Feature. Released Dec. 27. Scenario by C. T. Dazey and W. A. Lathrop. Produced by Harry Davenport. Featuring Harry Morey, L. Rogers Lytton and Belle Bruce.

Geoffrey Manning ..... Harry Morey
His Father ..... L. Rogers Lytton
Harmony ..... Belle Bruce
Foreman ..... Ned Finley
Hennessy ..... Logan Paul
Maime, Harmony's friend ..... Kate Davenport
Secretary ..... Jack Brawn
Margaret, a wealthy girl ..... Marion Henry
Mother ..... Eulalie Jensen
Hogarty ..... Tom Mills

As a sociological drama this picture is a masterpiece. Its didactic power is exceptionally strong. The plot is good, and the dramatic intensity is continuous. Action is replete and the story is developed logically by vivid picturization. The scenes are striking in places and the detailing has seldom been surpassed. While the thrilling scenes catch the eye, the minor views, such as when the rats eat the matches and start a fire which burns the insulation of the wires leading to the elevator motor, are bound to attract attention. The settings, while not elaborate, are substantial and carry the idea out most effectively.

Harry Morey gives flexibility to his portrayal of the role of Geoffrey Manning; first as an indolent son, then as a laborer and lastly as a lover. Humaneness is the outstanding feature in Belle Bruce's characterization. L. Rogers Lytton also handles his part with particular effectiveness. He plays the part of the wealthy manufacturer "blessed" with an indolent son. A few jolts at the club and elsewhere set the lazy Geoffrey thinking. The result is that he leaves home to make his own way without taking his folks into his confidence. With little money he quickly experiences a rude awakening. No training, no experience, he finds himself unable to get a job. At last he gets work as a street laborer, but it does not last long as he gets into a fight with the brutal foreman and is fired. Almost down and out he then gets a job in his father's steel mill under the name of Hunter. He advances rapidly through sheer ability.

Becoming interested in labor, Manning becomes a popular leader among the men, who go to him for counsel in all their troubles. Meanwhile, he meets and falls in love with Harmony Laurie, a pretty music teacher and a girl of sterling character. He rescues the girl from a terrible fire at the mill, nearly losing his life. On his return to work he finds the men on the verge of striking, and as their old leader, takes up their grievances in person, with his father and "boss." His father, on learning his identity, is overjoyed and makes him superintendent of the mills; then Geoffrey secures justice for the mill workers. He marries Harmony, allowing her to think him a poor man, until the very day he brings her into their beautiful home.

S.

KNICKERBOCKER PROGRAMME

Syd Chaplin and "A Submarine Pirate" Returns and Meets with Favor—"The Beckoning Flame," a Stirring Drama of East Indian Life—Robert Harron and Norma Talmadge in "The Missing Links"

Syd Chaplin and "A Submarine Pirate," with all its fund of humor and sensation, returns to the Knickerbocker Theater for the week commencing Sunday, Dec. 12. This return engagement was necessitated by the large number of requests that came into the management for another showing of this excruciating comedy, which has as one of its principal attractions, one of the submarines of the United States Navy. The Kay-Bee contribution to the programme is an intense drama of East Indian life staged in the usual Ince manner, which is quite remarkable for the sterling work done by a Japanese actress, Tsuru Aoki. Henry Woodruff is featured in the leading male role. The Griffith offering is somewhat of a hodge podge, being a combination of bucolic comedy, a slight detective yarn, and romance. Norman Talmadge and Robert Harron have the leading roles and the production was staged under the direction of Lloyd Ingraham.

"The Beckoning Flame" the Kay-Bee production staged under the supervision of Thomas H. Ince was written by C. Gardner Sullivan. It is a stirring drama of East Indian life based on the practise of suttee, common in India until about fifteen or twenty years ago, and one that it was the most difficult for the British Government to stamp out. When an East Indian prince died his body was placed on the funeral pyre, and when the fire was hottest it was the custom for his wife or wives to walk in the raging flames and be burned to death.

The picture was produced in the usual efficient Ince manner with a wealth of beautiful settings where necessary to lend an effective background for the action. One of the most delightful features of the production was that the English mannerisms and customs were not overdone as is so frequently the case. The photography throughout was clear and distinct and up to the usual standard of excellence maintained in Triangle productions.

Tsuru Aoki, in the leading role of Janira, the young Indian princess, who escapes immolation in her husband's funeral pyre only to be forced in the end to burn herself to death to save her lover, gave a most effective characterization, incorporating in her work a wealth of little Oriental mannerisms that added greatly to the value of the production as a whole. She easily walked away with the acting honors of the picture. Henry Woodruff in the leading male role gave his usual capable performance and J. Frank Burke and Lewis Morrison scored in their characterizations of Indian Princes. Others in the cast were Rhea Mitchell, J. Barney Sherry and Roy Laidlaw.

The story tells in great detail of the adventures of Henry Dickson lately arrived in India from England and his love affair with Janira the daughter of Ram Dass. He first invades her garden, and in the few hurried moments he has before he is interrupted and driven forth, manages to win her love. The next day she is married to Prince Chandra, who, on account of his riotous method of life, dies of apoplexy on his wedding night. His cremation is shown in great detail and Janira is just about to cast herself in the flames when she is rescued by Dickson. The two escape, Janira masquerading as Dickson's servant. All the power of the Indian Government is used to find the identity of the white man who ran off with her, and at last just as Dickson is about to be discovered, Janira makes a funeral pyre for herself in the middle of their bungalow and sets the place on fire. When the soldiers arrive to bring her into the presence of her father they find nothing but a charred body. Dickson is reprimanded and set off to another station but the whole current of his life has been changed by the tragedy.

The Fine Arts picture was called "The Missing Links" and is not by any manner of means an example of Griffith's best work. The subject is somewhat trite with nothing ramarkable about it to lift it above the ordinary. Robert Harron and Norma Talmadge do some effective work in the leading roles but as neither have been given much opportunity to do any real acting there is little that can be said about them either one way or the other. The supporting cast was consistentiy good but their work was such that no one single part stood out above the others.

The picture could hardly be called a drama for it is not based on the requirements of dramatic construction. It falls nearer in the class of a picturized story with minor themes of comedy, detective work and old-fashioned melodrama. A country banker and his two sons successfully conduct the business until a slight rumor causes the people of the town to lose confidence in the institution with the result that a run materializes, which closes the bank. The local justice of the peace is appointed receiver for the defunct organization, and discovers what he believes to be evidence of peculation. In pursuing his investigations he is mysteriously murdered. Suspicion is cast on the banker's two sons, one of whom is arrested and confined in the local jail. A law student, more interested in Gaboriau than he is in law, is finally able to solve the mystery, the murderer being found in the person of the cashier of the bank who had stolen the money to speculate in Wall Street, covering up his shortages by forging the notes of the bank's customers. With the murder mystery solved the picture is hastened to the usual happy ending, but not before an attempt is made to lynch the young banker incarcerated in the jail. The supporting cast included Thomas Jefferson, Elmer Clifton, Loyola O'Connor, William Higby, Eleanor Stone, Jack Brammall, Hal Wilson, Constance Talmadge, and Robert Lawler.

E.

"THE INNER CHAMBER"

A Three-Part Drama by Maude Thomas and Julian L. Lamothe. Featuring Melvin Mayo, Helen Eddy and L. C. Shumway. Released by the Lubin Company, Dec. 15.

Hope ..... Ruth Hayatt
Ralph Morgan ..... Melvin Mayo
Fadette Devore ..... Adda Gleason
Guy Darwin ..... L. C. Shumway
Marian Day ..... Helen Eddy

Excellent characterizations and an intensive story tend to make this an unusually forceful picture. There is a strongly human side to the entire plot and the characters are absolutely true to life. Melvin Mayo's portrayal of the drug fiend is bound to create a feeling of horror. His character is two-sided, and he plays both equally well; first a society man, and then the coke fiend. In the latter role the nervous twitchings of the hands, the wavering unsteady eyes and the biting of the lips from a characterization of this type that has seldom been surpassed. Helen Eddy's work is so well known that it needs little comment, other than to say that she puts her whole personality into the part, making it especially effective. A vivid picturization tells a complex story in a clear, logical manner. The scenic effects are elaborate, and some of the views are very thrilling, especially those of the explosion, which is terrific, that almost an entire hill is blown out. Interest is aroused at the beginning of the picture, and several unexpected turns in the plot hold it to the very end.

The story begins with a husband deserting his wife and going into the bucket shop game. He is welcomed into society and wins the heart of Marian Day from a young reporter, Guy Darwin, to whom she is engaged. His wife is discovered as he is about to marry Marian; the wedding is stopped and he is sent to prison for swindling. His wife dies, leaving a child, and Marian and Guy, now married, take care of her. Some years later, when Morgan is released from prison, he kidnaps the child, thinking it is Darwin's. Just as she is about to be killed by a blast he finds out that she is his own daughter, and in rescuing her he loses his own life.

S.

"THE WAIF"

A Five-Part Drama Produced by the Aurora Film Company. Scenario and Direction by William Roubert. Featuring Matty Roubert.

Exceptional histrionic ability for a child is shown by little Matty Roubert, who plays the lead in this picture. His clever characterizations of the waif, and of famous roles in the classics of the drama, gain him a place with the foremost juvenile actors of to-day. Although only about six years old, Matty handles the leading role like a veteran. The story itself is good, and the many unexpected turns in the plot would tend to add interest were it not for the fact that in many places the play is overdone. Instead of flash-backs, long explanatory scenes are used. Action is comparatively slow in the first three reels, but quickens to a great extent in the latter parts. The photography is good and fade-ins and fade-outs are used to great advantage. The effectiveness of the picture would be greatly enhanced if it were cut several hundred feet in the weak places.

The story is that of an old actor who adopts a child, a waif of the streets. The child supports the miserable home with the few pennies earned by shining shoes. The actor teaches him the principles of stagecraft. Down to the last penny the waif sees an ad for a child actor in an old newspaper. He gets the position and makes a successful stage debut. The play is afterwards picturized, and the scenes are taken at the manager's beautiful home. The wife becomes interested in the child, and through a birthmark she finds that he is her own son, who had been stolen when a baby. The child adopts the old actor as a grandfather and all are reunited.

S.

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Released on the Metro Program, December 27

REVIEWS OF FEATURE FILMS

"BONDWOMEN"

A Five-Part Original Drama Featuring Maude Fealy. Produced by George Kleine for Release on the Kleine-Edison Feature Service Dec. 13.

Norma Ellis	Maude Fealy
Belle Jordan	Iva Shepard
Snowdrop	Mildred Gregory
Dr. Hugh Ellis	John Saimpolis
David Power	David Landau
Professor Bowe	Harry Knowles
Ned Ellis	Harmon McGregor
Mary	Shirley De Me

This picture is based on a theme that is of great interest to every woman, especially in these days when women are waking up to their real value in the economic scheme of things. It is rather unfortunate that it has been handled in such a trite manner and that a number of more or less disconnected incidents have been incorporated to cloud the clear exposition of the main theme. The action is slow throughout and in many cases its tensity has been lessened by the manner in which it has been drawn out.

Maude Fealy, in the leading role, pleased in an artistic way—not because of the things she did, but because of the things which she did not do. The script offered practically no opportunity to do any real acting, and she deserves commendation for not attempting to force an opportunity for the display of histrionic talents. Iva Shepard gave a good characterization of a young girl of the under-world suffering from a continued use of cocaine. Others in the cast handled their respective parts capably. The photography throughout was clear and distinct.

The story deals with the dependent position of the average American wife, and shows in great detail the humiliation that may be caused by the lack of an independent bank account. A secondary theme has been introduced showing the effects of cocaine, and much footage is used up in the exposition of a new cure for this soul-destroying habit—which is very fine, except that it has no basis of medical fact. Owing to his insistence that he handle all the money the young husband is in danger of losing a fortune in copper stock, which he has been buying on the installment plan. He has neglected to make the last payment and is in danger of losing every cent he has put into the deal. His wife cannot reach him in order to get the money, as he is engaged in performing a very delicate operation. She borrows the money from her husband's best friend, and this act causes him to suspect her fidelity. After several other minor complications things are satisfactorily straightened out, and the picture closes with the husband changing his bank account into a joint account in which his wife has an equal share.

E.

"A PRICE FOR FOLLY"

A Five-Part Original Drama Written by George Dillenback and Featuring Edith Storey and Antonio Moreno. Produced by the Vitagraph Company under the Direction of George D. Baker for Release on the V. L. S. E. Programme Dec. 13.

Mlle. Dorothea Jardeau	Edith Storey
M. Jean de Segni	Antonio Moreno
M. Henri Langdon	Harry Morey
Duke de Segni	Charles Kent
Duchess de Segni	Louise Beaudet
Mlle. Blanche Mounier	Ethel Corcoran
Maurice	Arthur Cosine

We should say casually and off-hand, that should Edith Storey ever tire of working in the pictures and desire a new occupation, she can always get a position as a member of the Metropolitan ballet. Her toe dancing in this picture was a revelation of artistic grace and symmetry of movement, and though we have seen and admired Edith Storey in many pictures we cannot remember any in which we enjoyed her as much as this one, with the possible exception of "The Island of Regeneration." Her work was more than delightful throughout. She had a part to play and she played it with all the ability and grace that marks a good actress. Antonio Moreno, in the principal supporting role, gave his usual likable performance, handling the part of a young scion of French nobility in a manner that left little to be desired. Harry Morey, as the rival for the affections of the dancer, scored as a Parisian roué, giving a characterization that was realistic and lifelike throughout.

Little need be said of the manner in which the picture was produced. It is enough to know that George D. Baker was the director. His manner of staging feature pictures is such that there is seldom any chance for the reviewer to point the finger of censure or blame. This picture was no exception to the rule. He has succeeded in suggesting the Parisian atmosphere and with the addition of beautiful and elaborate settings, most excellent photography, coupled with the ability to get the best out of the various members of his cast which they have to offer, he has evolved a picture that from an artistic and technical standpoint is most delightful to watch.

We cannot express any great admiration for the story. It is typically French, with a theme and a plot that has been used time out of number, and with nothing new or original incorporated to relieve the monotony. The young scion of a noble French house squanders his fortune on a beautiful dancer. He falls asleep after his father has remonstrated with him for his disgraceful conduct and dreams that on account of his mad infatuation his father murders his mother and then dies of shock. Later he becomes involved in a duel with his rival for the dancer's favor and is killed. About this time he wakes up to see his father and mother entering the room. At first he cannot get his mind to come back from the dream world but just as he does the telephone rings and the dancer importunes him to come and see her. At first he agrees, but seeing the look of pain on his father's face and remembering the horrors of his dream, abruptly refuses and turns to receive the embraces of his fond parents.

E.

EARL METCALFE AND ORMI HAWLEY IN "A THIEF IN THE NIGHT."
Lubin Drama Released Dec. 16.

"CISSY'S INNOCENT WINK"

Cissy Fitzgerald is always recognised on the screen by her fascinating wink, which has been used to good advantage in the Casino Star comedy by Ben Cohn. There is plenty of action and considerable real comedy in the situations, which are all effectively viewed.

Miss Fitzgerald plays the role of the young city wife of a deacon in a rural community. Unknown to her husband she has a nervous affliction which takes the form of an unconscious wink. When the deacon brings Cissy to his village home and introduces her to the men in his congregation, Cissy gives them all the wink. They think she is flirting with them and complications follow in rapid succession until the husband finds out what the trouble is.

S.

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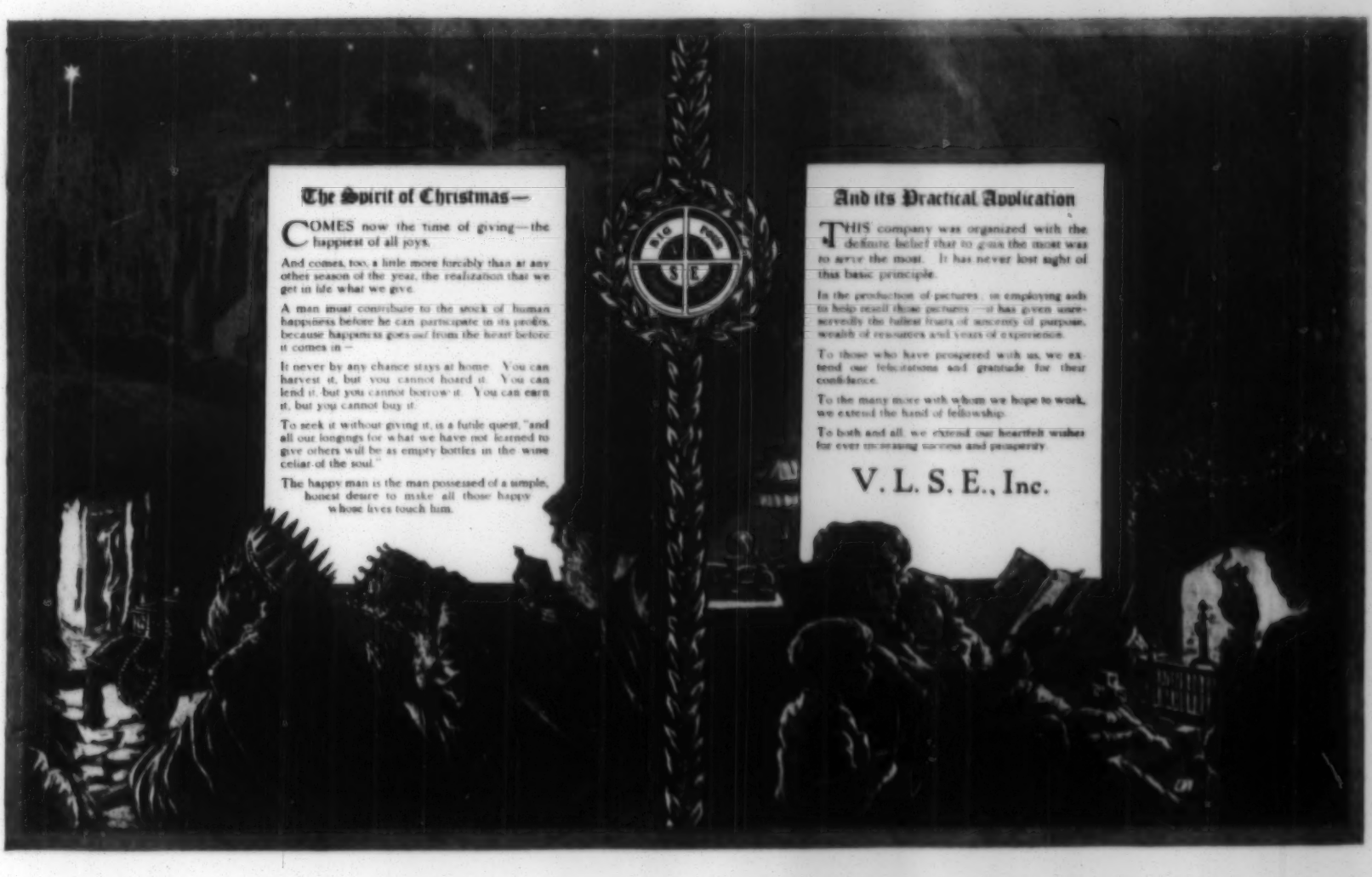
The Spirit of Christmas—
COMES now the time of giving—the happiest of all joys.
And comes, too, a little more forcibly than at any other season of the year, the realization that we get in life what we give.
A man must contribute to the stock of human happiness before he can participate in its profits, because happiness goes out from the heart before it comes in—
It never by any chance stays at home. You can harvest it, but you cannot hoard it. You can lend it, but you cannot borrow it. You can earn it, but you cannot buy it.
To seek it without giving it, is a futile quest, "and all our longings for what we have not learned to give others will be as empty bottles in the wine cellar of the soul."
The happy man is the man possessed of a simple, honest desire to make all those happy whose lives touch him.
And its Practical Application
THIS company was organized with the definite belief that to gain the most was to serve the most. It has never lost sight of this basic principle.
In the production of pictures, in employing aids to help mould those pictures—it has given unreservedly the fullest fruits of sincerity of purpose, wealth of resources and years of experience.
To those who have prospered with us, we extend our felicitations and gratitude for their confidence.
To the many more with whom we hope to work, we extend the hand of fellowship.
To both and all, we extend our heartfelt wishes for ever increasing success and prosperity.
V. L. S. E., Inc.

Floyd, N. Y.

JACK SHERRILL.

Jack Sherrill is the name of this young comer in the pictures. After two years spent at the Berkley School, this city, one year at Stanton Military Academy, Stanton, Va. and one year at the McLean School of Acting in Chicago, he made his screen debut in "The Fairy and the Waif," produced by The Frohman Amusement Corp. His next part was as Arnold Farrangay in "The Builder of Bridges"—where he played with C. Aubrey Smith. This part was played on the speaking stage by Eugene O'Brien and as a strange coincidence his next production was as Sliver Mason—opposite Mr. O'Brien in "Just out of College." A further coincidence is that Jap Wheelock, who played "Just Out of College," so long and successfully under Chas. Frohman's management, on the legitimate stage, is a cousin of Jack Sherrill. In "John Glayde's Honor," he again took a prominent part, and in "Body and Soul" he took the part of Chas. Houghton, assisting Miss Florence Rockwell who was starred. As to his work in "Builder of Bridges," the reviews were most complimentary, and in all his picture work, young Sherrill has won recognition and promotion strictly on his achievements.

PATHE WINS POINT

U. S. Appraisers Decide that Machines Are Not Optical Instruments

The status of moving picture machines under the present tariff came up for decision before the Board of General Appraisers. The American Express Company appeared as protestant in the case, the actual importers being, it was said, Pathé Frères of Paris and this city. It happens that the act of 1913 contains no specific provision for the machines, and this omission was responsible for a difference of opinion between Collector Malone and the importers regarding their classification.

As received from Europe at the Appraiser's Stores, the machines weighed about fifty pounds each, and were composed in chief value of metal. They were imported without the projection lens, lamp and lamphouse, but with reels. Appraiser Sague, after an inspection of the machines, reported to the Collector that they ought to pay duty at 35 per cent ad valorem under the provision for "optical instruments, and frames and mountings for the same," as specified in Paragraph 93. The Collector adopted the appraiser's suggestion and exacted duty accordingly.

Ex-Judge Sharretts, counsel for the importers, appealed to the board with the claim that the machines were covered by the provision for "photographic and projection lenses, and frames and mountings for the same," or under the paragraph for manufactures of metal carrying the same duty rate. At the trial H. M. Farrell, representing the Department of Justice, told the board that the Government considered the machines to be "optical instruments, or optical instrument frames," dutiable as assessed.

Judge Sullivan, in his decision for the board, after quoting judicial decisions to the effect that an optical instrument is used to assist the eye or an instrument pertaining to the sight and the laws of vision, said that to call a moving picture machine or pathescope an "optical instrument," within the definition of that term as understood by men generally, was to classify "everything as an optical instrument that may be used not only to aid sight or for viewing objects, but for the purpose of magnifying objects such as microscopes, photographic and projection lenses, or opera and field glasses, they would all be optical instruments within the contention of the Government."

The General Appraiser points out that Congress fixed the line of demarcation between strictly "optical instruments" and other instruments possibly closely related and said, in sustaining the importers' protest, that the board did not feel "life engrafting upon the statute by a judicial construction that which alone should be placed there by legislative enactment." It was accordingly held that entry should be given at 25 per cent ad valorem as frames and mountings for projection lenses.

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RAISING THE RATES

SPOKANE, WASH. (*Special*).—Beginning Dec. 5, all the 5-cent picture houses in Spokane will adopt the 10-cent schedule, which will prevail on Sundays and all holidays hereafter. "The demand for feature pictures and the length of the programmes now demanded, all of which costs more money, are responsible for the increase," said B. W. Copeland, manager of the Rex Theater. "It is believed that this one day in the week will increase our revenues sufficiently to meet the demands of the film manufacturers for higher prices, and no further advances will be made except for productions that are more expensive than ordinary."

W. S. McCOY.

EXECUTIVE COMMITTEE MEETING

The executive committee of the Motion Picture Exhibitors' League will be held Jan. 5 and 6 at the La Salle Hotel, Chicago. Several matters of importance are to be considered at this meeting, including the selection of the city at which the national convention shall be held in July, 1916. Liberal offers have been presented to the league by Detroit, Mich.; Chicago, Ill.; Pittsburgh, Pa., and New York City.

In addition to the members of the executive committee, an invitation is cordially extended to all vice-presidents and State presidents of the League, and other exhibiting members to attend the executive committee sessions.

"HAM" IS BACK ON THE BILL

Lloyd V. Hamilton, the "Ham" of Kalem's "Ham and Bud" comedies, is once more in the harness, having started work last week at the Kalem California Studios. "Ham" steps before the camera again after an absence of close to two months, caused by an injury to his leg which kept him in St. Catherine's Hospital, Santa Monica, for six weeks. During the last two weeks "Ham," unable to keep away from the atmosphere of the studio, has hobbled about on crutches lending his advice and encouragement to the making of "The Caretaker's Dilemma," and "The Missing Mummy," burlesque comedies, in which Rud Duncan and Ethel Teare are featured.

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STUDIO GOSSIP

EDWARD JOSE has started work on the production of Kipling's "The Light That Failed." On Fayerweather's Island, off Bridgeport, Conn., he was fortunate enough to find a location that offers real opportunity for desert stuff. The fact that the Barnum and Bailey Circus has extensive Winter quarters at Bridgeport, where there is a large supply of camels, may have had something to do with the selection of the location. Be that as it may, the company, headed by Robert Edeson and Jose Collins, is now disporting itself in clothing suitable for a tropical climate amidst the fresh and chilling breezes that blow in direct from the Atlantic and gather intensity over the chilling waters of the Sound.

AFTER an extended period of drought, Henry B. Walthall, Edna Mayo, and the troupe of actors in the new Essanay production, "The Misleading Lady," stopped at Milwaukee. It is said that thirty scenes were taken there. You can't blame them for staying as long as possible.

REVIEWS OF FEATURE FILMS

"SEALED LIPS"

A Five-Part Adaptation of Maxwell Gray's Story "The Silence of Dean Maitland," Featuring William Courtenay. Produced by the Equitable Motion Pictures Corporation under the Direction of John Ince for Release on the World Film Programme, Dec. 13.

Henry Everard ..... William Courtenay
Cyril Maitland ..... Arthur Ashley
Alma Lee ..... Mary Charleson
Lillian Maitland ..... Adele Rey
Marian Everard ..... Marie Wells

This story makes a powerful melodrama when turned into a picture under the masterful hand of John Ince. And right in the very beginning we would like to say that it is one of the best produced pictures that we have seen in a long while. Not that there was anything particularly unusual about the manner in which it was staged, for there was not; but from start to finish it was consistently good, with some of the best selected settings that could possibly be chosen. The scenes showing the interior of an Episcopal church were especially well executed, the remarkable fact being that the director was able to obtain the use of a church for such a purpose as taking moving pictures, and especially an Episcopal church. The fact that he was able to procure the use of a real church added greatly to the realistic value of the whole production.

The acting throughout was exceedingly well done, William Courtenay in the leading role being impressive at all times and displaying the requisite amount of repression that the part called for. Arthur Ashley, playing opposite, brought out the contrasting character in a comprehensive and convincing manner. Mary Charleson as the passionate Alma Lee was sufficiently sensuous in the early scenes, and later when she was forced to bear the disgrace of an illigitimate child gave a characterization containing just the necessary amount of pathos and dignity. In the court scene in which she deliberately lies relative to the fatherhood of her child she was particularly effective. Adele Rey and Marie Edith Wells handled minor parts most acceptably, their fresh attractive young beauty adding greatly to the charm of the picture.

Though intensely melodramatic, the story is powerful and gripping. Cyril Maitland, a young minister, has an impetuous nature and an ungovernable temper. Alma Lee, a coachman's daughter, is intensely passionate and sensuous. Out of pure deviltry she tempts the minister until he falls victim to her wiles. Henry Everard, Cyril's great friend and engaged to his sister, has just the opposite nature to the minister. After Alma's baby is born it has a sobering effect on her and she realizes that she must keep silent or ruin the career of the man she caused to fall. Her father discovers that Cyril is the father of the child, however, and in a fit of rage to prevent him from disclosing the information, Cyril murders him. As he is masquerading in a suit of Henry's clothes the latter is accused of the crime and convicted on circumstantial evidence, Alma testifying that he is the father of her child. He is sentenced to twenty years in prison. Cyril keeps silence and becomes the rector of a large and wealthy parish.

"THE SIREN'S SONG"

A Five-Part Drama by Herbert Hall Winslow. Produced by George W. Lederer. Released by the World Film Corporation Dec. 13.

Helen Granger, the Siren ..... Mlle. Diane
John Wayne, the sinner } ..... Charles Trowbrige
John Gray, the minister }
Montgomery Blake, a promoter ..... Albert Hart
Katherine Gordon ..... Helen Weer
Mrs. Gordon ..... Mae Phelps
John Gordon, banker ..... Charles Dickson
Myra Gordon, his first wife ..... Maisie Gay
The Village Minister ..... Adolph Link
A Brutal Fisherman ..... Roy Hora

A good story and several thrilling scenes hold the interest of the audience. The possibilities of the plot have not been developed to the fullest, as interest tends to lag in several places. Although the action is somewhat slow the story is logically told. The scenic effects are good, and some of them are exceedingly picturesque. Of the cast Mlle Diane, in the role of the siren, is the outstanding feature. Her portrayal of that part is most commendable. The photography is good and quotations on the scenes and fade-outs to close-ups are used with particularly good effect.

The story is that of a young man, John Wayne, who while new to the ways of the city is used as a dupe in a fraudulent stock transaction. The principal, Blake, makes his get away, while Wayne is sent to prison. Four years later he is released and on a steamer he confronts Blake. There is a fight and Wayne is thrown overboard. He is rescued the next day by fishermen who take him to their village. He begins life anew here. In time he falls in love with Katherine Gordon, a widow's daughter. John Gordon, her late husband, had married a drug fiend and then lost track of her completely. In time he again married. Helen Granger, Blake's confederate, meets the first wife and gets the marriage certificate from her. She tries to get Mrs. Gordon's property away from her, claiming to be the first and legitimate wife of John Gordon. Wayne, now living a righteous life as a minister under the name of Gray, foils her plans. When she threatens to expose him as a jail bird he confesses to his congregation before she gets the chance, and not only they but Katherine forgive him. At last Helen Granger repents and tries to right the wrongs she has has committed.

8.

"THE 13th GIRL"

A Three-Part Drama Picturized from the Magazine Story of "Where Did Lottie Go," by Frances A. Mathews. Released by the Vitagraph Company Dec. 25. Produced by Theodore Marston, Featuring Arline Pretty.

Lottie Evans ..... Arline Pretty
Ray Schiller ..... Julia Swayne Gordon
Ethel Gibson ..... Lillian Burns
Joe Daymond ..... Robert Whitworth
Lewis De Freece ..... Arthur Cosine
Mr. Daymond ..... Frank Currier

The picturization of this story is exceptionally interesting although, to say the least, the plot is risque. The settings are very picturesque, and the fine display of fashions will without doubt prove a potent attraction for the ladies. Throughout elaborate colorings are used for the backgrounds. The plot itself is strong, but a more effective conclusion could be devised.

The cast is meritorious and Miss Pretty in the stellar role is more than charming. Her portrayal is excellent and her personality is bound to attract attention. At first she is a sweatshop worker who is picked for her beauty as the thirteenth girl in a famous fashion show. Joe Daymond, the junior member of the firm, becomes infatuated with her beauty. Lewis DeFreece, the chief designer, also falls in love with Lottie. Thoughts of a starving mother and children at home set aside all of Lottie's misgivings. Although Joe is engaged he asks Lottie to go away with him, and her refusal causes her dismissal from the store. After a time, with her family on the verge of starvation, she meets Joe and gives in to his pleading. She supports her family and is happy in that Joe has promised to marry her on his father's death. Joe is forced by his father to marry Ethel Gibson and Lottie's world is broken when DeFreece shows her a bill of sale for her apartment, and infers that she is also included in the sale. Horrified at Joe's perfidy she goes to the rescue home where she meets Ethel, to whom she tells her troubles. The disgrace of publicity is too much for Joe, who ends his life, and Lottie and Ethel become lifelong friends.

8.

HENRY B. WALTHALL, ELIZABETH BURBRIDGE, GRANT FOREMAN, AND ERNEST MAUPAIN IN "BLIND JUSTICE."
Essanay Drama Released Dec. 11.

PACIFIC COAST STUDIO NEWS

PORTRAIT OF BEATRIZ MICHELENA AS MIGNON.

Painted by Andrew Robson, of the California Motion Picture Company.

LOS ANGELES, CAL. (*Special*).—The Universal Film Company, will at last have a successful business man at the head of their Western studio. By the appointment of H. O. Davis, Director General of the San Diego Exposition, Mr. Laemmle has succeeded in securing a man of worth, who in the past has made a success of whatever he attempted; and this is certainly a great step in the advancement of the Western studios by the appointment of such a man as Mr. Davis as their representative, and the business world, as well as the film colony, are looking forward to some radical changes in the administration of the Western Universal.

It is reported that Mr. Henry MacRae, Director General, at this time, of the "Universal," will take a company to the Orient in the near future.

Joe MacDonald, the director of the Biograph Company, and of Scotch descent, is certainly a broad-minded man. He has just employed an Austrian count as his chauffeur. It is hard to tell what the idea is, but I believe Mr. MacDonald is taking a course in amiability, and this is one of the tests. I trust that each will endeavor to see that their conversations drift in other directions than the "European War."

The well-organized Lasky Company's Fire Department was called out recently to extinguish a brush fire on Lasky property and were very successful.

Colin Campbell, with his stock company, including Thomas Santschi and Bessie Eyton, are in San Francisco taking special water scenes for a forthcoming Selig Special, "Flotsam and Jetsom" will be filmed. Director Campbell and his "Ne'er-do-well" company were present at the opening of the Panama Canal, and therefore it is appropriate that Mr. Campbell and company should be present at the closing of the Panama Fair.

Lewis Cody has joined the Selig Polyscope Company as a leading man and will play Donald Harvey in "The Grinning Skull of Respectability," a Selig drama, by W. E. Wing, now in course of production.

The Selig Jungle-Zoo possesses six fine specimens of llamas. These have recently been broken to harness and carrying packs and they will be used in a South America feature picturepiay.

Producer Wm. Robert Daly, of the Selig Company, claims he has a remarkable detective story in "The Uncut Diamonds" a single-reel melodrama. Fritzi Brunette is featured, supported by E. J. Peil, Frank Clark, James Bradbury and others.

Frank Beal, Selig producer, has started work on a highly dramatic one-reel subject entitled, "Her Dream of Life," in which Harry Mestayer and Grace Darmond will appear.

Beatriz Michelena's aristocratic Russian Wolf Hound, Nicholas II, was among the popular prize winners at the recent dog show, held under the auspices of the Panama-Pacific International Exposition at San Francisco. He had the unique distinction of being the only motion picture dog in the show, and consequently was a strong favorite with the film fraternity.

Cecil B. DeMille, Lasky Director-General, has just completed the "Golden Touch," in which Cleo Ridgely is being starred.

Director Frank Reicher is now directing Theodore Roberts in "Pudd'nhead Wilson," the first of the Mark Twain pictures to be produced by the Lasky Company. Just at present he is busy rehearsing a couple of black snakes for the scene in the "Haunted House."

George Melford, Lasky Director, has started on the photodramatic version of "Tennessee's Pardner," in which Fanny Ward is the star.

The California studios of the Vitagraph Company have been removed to the eleven acre site at Hollywood, California. Only two buildings remain at Santa Monica, the dark room and the negative building—these will remain there for a couple of months, during which time, a modern, up-to-date laboratory and film room will be constructed at Hollywood, and the plans for the new building look very promising.

Producer Thomas H. Ince has added fifty more redskins to his big Inceville domain in the Santa Monica Mountains. These fifty Indians, together with their brothers of last week arrived in the care of W. A. Brooks, and were immediately booked for work before the camera. Negotiations, it is said, are now under way for the engagement of even more of the bronzed warriors, and within a few weeks there will be several hundred in all at Inceville.

To make really great Indian pictures, Ince contends it is necessary to virtually have an entire reservation at his disposal and to that end he says he will continue to engage Indians until he has all he can possibly obtain. He has instructed his representative, Mr. Brooks, to sign up all available redskins.

Preparations are under way for the commencement of work on the first of the big Indian series. C. Gardner Sullivan is hard at work putting the finishing touches on an elaborate drama of the frontier days. The property room at Inceville is daily being stored with divers Indian "props."

What director will be assigned to handle the first big subject is still a matter of discussion.

Rita Stanwood has been added to the Ince forces.

The contractors who are building the new $250,000 studio, at Culver City, announce that the plant should be in full operation before the first of the year.

Bessie Barriscale departed this week for San Jose, Cal., where she will spend her first vacation since associating herself with the New York Motion Picture Corporation, more than a year ago.

Francella Billington, who is playing the title role in "Wanda of the Red Street," found her way to the company's studio at Palo Alto by way of train. When she saw the fine scenic beauties of the Santa Clara valley she sent for her mother and her car, and both arrived a few days later.

Nell Shipman, who is up in Bear Valley with Rollin S. Sturgeon's Vitagraph Company filming James Oliver Curwood's "God's Country—and the Woman," writes on the two outgoing mails a week from there, that they are snowed in and the only way to get out before the snow breaks, is to "mush" down the long trail on snow shoes. Since joining the Vitagraph Company in Bear Valley, to play the part of "the Woman" in the Curwood picture, Miss Shipman finished the continuity on "Wanda of the Red Street," for the Palo Alto Corporation, and has all but finished that of another five-reeler which this company has bought.

Mr. William Beaudine has completed a one-reel comedy by Mr. Bud Duncan, in which Bud and his pal Mac are cast away on a cannibal island. The company has returned from Catalina Island, where many of the scenes were staged.

Rehearsals have been started on the new De Wolf Hopper-Triangle play, to follow the Fine Arts' version of Cervantes' "Don Quixote." Mr. Hopper will make his second screen appearance in a high-class modern comedy, containing unusual laugh-causing situations, different from the ordinary type of comedy. The scenario is an original creation concocted by Tod Browning and Chester Withey. The latter prepared the screen adaptation of Cervantes's "Don Quixote."

J. VAN CARTMELL.

MARY ANDERSON (Vitagraph) MEETS JOSHUA (TREE) IN CALIFORNIA.

Special Announcement!

MUTUAL MASTERPICTURES

DE LUXE EDITION

Beginning the week of January 17th, 1916, the Mutual Film Corporation will present a new and startling array of Mutual Masterpictures to be known as "Mutual Masterpictures, De Luxe Edition." THREE of these productions will be released EVERY WEEK—each in five reels. We predict that these features will establish a new standard of quality. A few of the plays in this new edition are:

"SILAS MARNER," from George Eliot's famous novel, featuring Frederic Warde, Broadway's distinguished Shakespearian actor (Thanhouser).

"THE OTHER SIDE OF THE DOOR"—featuring Harold Lockwood (American).

"THE IDOL OF THE STAGE"—featuring the Broadway favorite, Malcolm Williams (Gaumont).

"VENGEANCE IS MINE!"—featuring Crane Wilbur (Horsley).

"AS A WOMAN SOWS"—featuring Gertrude Robinson (Gaumont).

"THE BAIT"—featuring William Clifford (Horsley).

"THE FIVE FAULTS OF FLO"—featuring Florence LaBadie (Thanhouser).

"LORD LOVELAND DISCOVERS AMERICA"—featuring the Broadway stars Arthur Maude and Constance Crawley (American).

These Mutual Masterpictures (De Luxe Edition) will be released in addition to the regular $8,000,000 Mutual Program. WRITE OR WIRE at once for a copy of "Reel Life," containing full details.

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C. W. Goddard
Liberty Theatre, Sacramento, Cal.

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IN THE PICTURE STUDIOS

CHAS. M. SEAY, the indefatigable feature director, helped gather up the pieces of the wrecked Con. Kennedy Carnival Co., and during its reorganization in Jacksonville, Fla., used it as the background for "Babette of the Bailthoo." Seay's company is headed by Muriel Ostriche, and includes Edwards Davis, George Larkin, Jack Hopkins, Charles Brandt, Nellie King, Catherine Calhoun, Al Hombourg and Raymond Angnell. Being an old-time showman himself, Seay was right at home with the carnival people, and has no trouble except when he tried to can the lady lion-tamer as a snake charmer. She didn't mind eating and sleeping with the big cats, but shied at snakes.

PERCY WINTER is pleased because, as he says, everything has happened to him that can hamper a picture director, except personal injury—which he propose to achieve by proxy when the automobile accident in "The Other Girl" occurs at Broadway and 44th Street. "Safety First" being Mr. Winter's rule, he will direct this scene from the second floor of the Putnam Bluilding, where the camera will also reflect the picture "as in a looking glass." Although taken in THE MIRROR offices, this is really a Raver film, and James J. Corbett—the thespian pugilist, is playing the part which Augustus Thomas wrote for him.

MISS FRANCES THOMPSON who is making her first appearance in pictures in "The Other Girl," is the great grand daughter of Gen. John Bell Hood, whose achievements have made many pages of history. Miss Thompson's father and uncles also fought under the flag of the Confederates. She was born in Virginia and crossed the Mason and Dixon line about a year ago when she came to New York to appear in a Broadway production.

MISS CLARA WHIPPLE has just returned from a visit at her home in Pittsburg. "The Fourth Estate," the picture in which Miss Whipple was to have worked with Frank Sheridan, has been postponed until spring.

LENA VIOLA BROWN, leading woman of "Heine and Louie" comedies on the Pathe Program, holds her early training in her father's circus accountable for an amusing incident which happened the other day. Miss Brown and a party of friends were passing a shooting gallery on their way home from the theater, and they stopped to try their aim. Miss Brown had shot about a dozen times, hitting the bull's eye every time, when she suddenly became aware that a crowd had gathered. She put down the gun and turned around, when a rather cowed looking youth drawled, "Gee, I'd hate to have that girl get mad at me."

C. LANG COBB, manager of sales and publicity for the Ramo Films, Inc., announces that the company with which he has been connected for the past three years, had decided to go out of business. Mr. Cobb has resigned, but will continue with the company until its final dissolution Jan. 1, 1916.

National, N. Y.

KARIN WALKER NORMAN.

Miss Karin Walker Norman, who is sister of Lillian Walker, well-known in t Vitagraph Company, has a strong fam resemblance, and has many times been m taken for her sister, both on the scre and off. She has been playing in pictur for the past four years, after training whi was of much value to her in dramatic st work. As a member of the Vitagraph playe she appeared in "The Battle Cry of Peac and in many of the V. L. S. E., Inc. a General Film Releases. She is probabl best known in connection with the c of "The Shabbies," "A Queen for a Hour," and "Father's Flirtation." H special line of work has been mother ro and characters. Very shortly her pres contract with the Vitagraph company e pires, and as yet she has not decid definitely on any future plans for pictu work.

ASHLEY MILLER has just finished a pl dealing with the child labor problem, i which his diminutive wife, Ethel Brow ing, remembered as the child, Nurl, i Harrison Grey Fiske's production "Marta of the Lowlands" and as Gret in "Haensel and Gretel,," will be starre Mr. Miller will stage the play, which w be seen in New York in the very ea Spring. Simultaneously, at another B way theater, Mr. Miller will present motion picture version, written by himse of the same play, and using the sa actors. He says it is the first time record. Mr. Miller was an expert photo rapher before he became a director, a he was an actor and an author befo that.

DIRECTOR EARL METCALFE (LUBIN) TEACHING BILLY REEVES SOME NE TRICKS WITH THE SLAP-STICK.

GENERAL FILMS

The Lone Game.—The single-reel Edison drama is produced in conjunction with the National Red Cross Society. It deals with tuberculosis and is an exceptionally strong exposition of the subject. In story form it tells how the disease is caught, what should be done to prevent it and how it may be cured. There is the usual romance, but the main thing is the lesson it teaches, one that cannot be brought home in too forceful a manner. This picture will be released Dec. 11. S.

It Happened in Snakeville.—This is a really amusing single-reel comedy released by Essanay, Nov. 25. Margaret Joslin, as Sophie Clutts, sees her two lovers fight, after which she reads the newspaper, in answer to an advertisement she becomes a motion picture actress. When she becomes a star and lives in luxury she longs for the sight of her two old friends and they answer her call. She has an arm around each of them when she awakes to find herself caressing two dogs. The action is fast throughout the picture, and the scenic effects and photography are good. S.

The Impersonation of Tom.—An amusing single-reel comedy, released by Selig, Nov. 22. Tom Mix is exceptionally good in his role. The story is that of a girl whose father wishes her to marry a friend's son. The son has married, so when he meets Daisy's true sweetheart they plan to settle matters by having him impersonate Tom, the man whom father wanted Daisy to marry. Having married her lover father decides to let love run its course, so he forgives Daisy. The story, though simple, is well filmed and funny. S.

Playing the Same Game (Lubin, Released, Dec. 7).—Without doubt this is one of the best of the recent Lubin comedies. The plot and situations are exceptionally funny. D. L. Don, in the role of Mr. Recentwed, brings out all the true comedy in the story. There is absolutely no slap-stick construction in this picture which will probably be one of the most successful laughmakers. The story is well told and the action is fast throughout. Scenic effects are good and the views are all clear and distinct. The story is that of a man who intercepts a message to his wife asking her to meet the sender at a certain time. The note is signed Harry. The husband's jealousy is aroused, and he decides on the advice of his business partner to play the same game as his wife. He tries to borrow a companion for several hours to make his wife jealous, and the situations he gets into are ludicrous. In the end he finds out that "Harry" is a girl friend of his wife's. S.

The Stool Pigeon (Lubin, 1 Reel Drama, Released, Dec. 10).—An exceptionally vivid picturisation of a good plot marks this latest of Paul Powell's productions. There is considerable dramatic intensity to the picture, and action is fast enough to hold interest. The cast, featuring L. C. Shumway, is of merit. The story is that of a man who acts as a stool pigeon for the police. In order to stay "in right" with the authorities, he frames a robbery on an unemployed man, who is subsequently arrested and sentenced to prison. The informer becomes acquainted with the prisoner's wife and is caught by the husband, who makes his escape. The stool pigeon is mortally injured in the fight that follows, and on his death-bed he confesses to the "frame-up." S.

The Legend of the Poisoned Pool (Lubin, Released Nov. 29).—An exceptionally picturesque Indian tale with a humorous ending. The scenes are laid in a Pueblo Indian village in the West. The views are all remarkably clear, and many of them are of great beauty. The story is told by an Indian, who stops some tourists from dringing out of a pool. He tells them that the water is poisoned. How it became deathly he tells in a remarkable legend of his own invention. When he finishes his tale the tourists pay him well for saving their lives, and, after they leave, he quenches his own thirst from the crystal waters. S.

Which Is Which (Lubin, Released Nov. 30.—An exceptionally amusing single-reel comedy, in which D. L. Don plays the dual roles of Schmaltz and Klotz. It is one of the best of the recent Lubin comedies; well-staged and articulated. Not only the situation, but the story itself is funny. It is a case of mistaken identities. Schmaltz, a wealthy delicatessen dealer, gives a picnic to his friends. The official photographer, Klotz, is Schmaltz's double. Klotz, mistaken for Schmaltz, gets into trouble with the wife of this double. Schmaltz in the meantime is having a glorious time with the girls. The situations that ensue before Klotz's identity is established are extremely funny.

The Burglar Godfather (Essanay, Single Reel, Released, Dec. 3).—G. M. Anderson is featured in this one-part Essanay release. A vivid picturization of a good plot makes an exceptionally interesting picture. Effective scenes and good photography are combined. The story is that a crook and his pal gain entrance to a home. They rob the man of the house of his personal belongings, then proceed to the upstairs, where they discover his wife, the mother of a new-born babe. The crook's heart is softened, and against the will of his pal he leaves the stolen property on a table. The crook later obtains employment in the factory of the man whose home he entered. He is not recognized until his pal reveals his past life. Instead of discharging the crook his employer gives him a chance to start life anew, and furthermore asks him to be his child's godfather. S.

On the Private Wire (Two-Part Essanay, Released Dec. 4).—This is a very strong two-reel drama. The plot is good and the picturization particularly effective. It is replete with action and powerful dramatic situations. The cast is meritorious. Ralph Mills, a reporter, goes to interview John Lyons, a wealthy speculator. He recognizes one of the guests as a noted crook. Lyons arranges to get some private information from his broker that night. The crook attempts to get this information for a rival speculator, but Lyon's daughter foils his plan and he is made a prisoner. The romantic ending is pleasing. S.

GENERAL FILM RELEASES

Monday, Dec. 20.

(Bio.) The Failure. Dr. Bio. Reissue. No. 29.
(Ess.) (Title not reported.)
(Lubin) Heart Aches. Four parts. Dr.
(Lubin) Otto's Cabaret. One-reel comedy.
(Selig) Chronicles of Bloom Center. No. 6. "Perkin's Pep Producer." Special. Two parts. Com.
(Selig) Hearst-Selig News Pictorial. No. 101. 1915. Top.
(Selig) Hartney Merwin's Adventure. Com.
(Vita.) Levy's Seven Daughters. Com.
(Vita.) On Her Wedding Night. Personally Picked Programme. Special. Four parts. Dr.
(Vita.) The Patent Food Conveyor. Personally Picked Programme. Com.

Tuesday, Dec. 21.

(Bio.) Packer Jim's Guardianship. Special. Two parts. Dr.
(Ess.) (Title not reported.)
(Kalem) The Bandits of Macaroni Mountains. Burlesque. Com.

Wednesday, Dec. 22.

(Bio.) The Tides of Retribution. Special. Three parts. Dr.
(Ess.) (Title not reported.)
(Kalem) A Bushranger at Bay. No. 5 of the "Stingaree" Series. Special. Two parts. Dr.

Thursday, Dec. 23.

(Ess.) (Title not reported.)
(Lubin) Beyond All Is Love. Special. Three parts. Dr.
(Mina) (Title not reported.)
(Selig) Hearst-Selig News Pictorial. No. 102. 1915. Top.

Friday, Dec. 24.

(Edison) Blade o' Grass. Special. Three parts. Dr.
(Ess.) (Title not reported.)
(Kalem) The Oriental's Plot. No. 9 of "The Ventures of Marguerite" Series. Dr.
(Vim) Mixed and Fixed. Com.
(Vita.) Is Christmas a Bore? Com.-Dr.

Saturday, Dec. 25.

(Ess.) (Title not reported.)
(Kalem) A Boy at the Throttle. No. 59 of "The Hazards of Helen" Railroad Series. Dr.
(Lubin) No Smoking. Com.
(Selig) The Sacred Tiger of Agra. Jungle, Zoo, Animal. Dr.
(Vita.) The Thirteenth Girl. Broadway Star Feature. Special. Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Dec. 19.

(Laemmle) (No release this day.)
(L-Ko) The Doomed Groom. Com.
(Rex) The Bachelor's Christmas. Three parts. Dr.

Monday, Dec. 20.

(Broadway Universal Feature) Father and the Boys. Five parts. Com.-Dr.
(Nestor) Love and a Savage. Com.

Tuesday, Dec. 21.

(Gold Seal) Christmas Memories. Three parts. Dr.
(Imp) When Love Laughs. Com.
(Rex) (No release this day.)

Wednesday, Dec. 22.

(Animated Weekly) No. 198. Top.
(Laemmle) The Great Fear. Dr.
(L-Ko) From Beanery to Billions. Two parts. Com.

Thursday, Dec. 23.

(Big U) (No release this day.)
(Laemmle) One Hundred Years Ago. Two parts. Dr.
(Powers) Howard's Monarchs of the American Forest. Vaud. act.
(Powers) Wild Bird Life. Edu.

Friday, Dec. 24.

(Nestor) (No release this day.)
(Rex) The Terrible Truth. Dr.
(Victor) The Tale of the C. Three parts. Com.-Dr.

Saturday, Dec. 25.

(Bison) When Rogues Fall Out. Three parts. Railroad Dr.
(Nestor) Where Three Is a Crowd. Com.
(Powers) Uncle Sam at Work. No. 1. "When Uncle Sam Makes His Laws and Keeps His Relics." Edu.

MUTUAL FILM RELEASES

Sunday, Dec. 19.

(Casino) Cissy's Innocent Wink. Com.
(Reliance) The Opal Ring. Two parts. Dr.
(Than.) The Political Pull of John. Com.

Monday, Dec. 20.

(Amer.) The Clean Up. Two parts. Society. Dr.
(Falstaff) Toodles, Tom and Trouble. Com.
(Novelty) The Fiddler. Com.

Tuesday, Dec. 21.

(Beauty) Making a Man of Johnnie. Com.
(Gaumont) See America First No. 15. Lexington, Ky. Scenic.
(Gaumont) Keeping Up with the Joneses. Carton. Com.
(Than.) Ambition. Three parts. Society. Dr.

Wednesday, Dec. 22.

(Centaur) The Mystery of Carter Breene. Three parts. Dr.
(Novelty) The Innocent Sandwich Man. Com.
(Novelty) Between Lakes and Mountains. Scenic.

Thursday, Dec. 23.

(Centaur) The Winning of Jess. Two parts. Animal Dr.
(Falstaff) When Williams's Whiskers Worked. Com.
(Mutual Masterpicture) The Painted Soul. No. 52. Five parts. Dr.
(Mutual Weekly) No. 51. 1915. Top.

Friday, Dec. 24.

(Am.) Yes or No. Dr.
(Cub) Hearts and Clubs. Com.
(Mustang) The Pitch o' Chance. Two parts. Western. Dr.

Saturday, Dec. 25.

(Beauty) That Country Girl. Com.
(Mustang) Author! Author! Three parts. Com.-Dr.

PATHE EXCHANGE

Week of Dec. 27.

(Pathe) New Adventures of Wallingford. No. 13. Com.
Pathe Col. Heeza, Liar, Nature Faker. Cartoon.
California's Rocky Shores. Scenic Photo-color. (See America First.)
Pathe News, No. 104.
Pathe News, No. 105.
Phunphilms-Globe Lonesome Luke, Gangster. Soc. Com.
There the trees are stone. Scenic. (See America First.)
(Starlight) Chasing 'em out in the open. Com.
(Balboa) The Red Circle. No. 3. "Twenty Years Ago." Dr.

SALLY CRUTE

The irresistible and irrepressible

supported by

Carlton King and Margaret Prussing

in

3 acts of fun, the comedy drama

"THE MATCHMAKERS"

"'Tis that theme always rich for good laughs when well done—two who would be married by designing money seekers, but two who, instead, would love their own way.

Sally Crute is given a real chance to "let out" all of her characteristic fun-making ability, not to speak of her seizure, in her own speaking way, of the dramatic in this cleverly plotted drama by William Allison Lathrop. Good laughs are as rare and as good as dollars. Both are in this feature, Mr. Exhibitor. Others cast are Carlton King, Margaret Prussing, William Wadsworth, Paul Bliss, Robert Brower, Mrs. Erskine and Leonora von Ottinger. Direction George Ridgwell. Friday, December 31st.

GENERAL FILM COMPANY'S

REGULAR SERVICE

WILLIAM CHRISTY CABANNE

PRODUCER OF

Fine Arts Films

AT

GRIFFITH STUDIO

Releases

"THE SISTERS" "THE GREAT LEAP"
"THE THREE BROTHERS"
"THE LOST HOUSE"
"ENOCH ARDEN," from Tennyson's Classic
"THE ABSENTEE," featuring Robert Edeson
"THE FAILURE," featuring John Emerson

TRIANGLE FEATURES

"THE LAMB," starring Douglas Fairbanks
"THE MARTYRS OF THE ALAMO," all star cast
"DOUBLE TROUBLE" starring Douglas Fairbanks

OUIDA BERGERE

185 Madison Avenue

PHOTOPLAYWRIGHT

Original Scripts		*Adapter of*
SAINTS AND SINNERS With Maurice Costello (Vitagraph Feature)	VIA WIRELESS (Pathe Freres)	NEW YORK Adapted from the A. H. Woods production (Pathe Freres)
WASTED LIVES (Blue Ribbon-Vitagraph)	AT BAY (Pathe Freres)	In preparation The A. H. Woods Productions

LEADING

EDISON DIRECTORS

CURRENT RELEASES

Richard Ridgely
"The Destroying Angel"
5 Parts—December 8

Edward C. Taylor
"The Hand of the Law"
3 parts—December 17

George Ridgwell
"Life's Pitfalls"
3 Parts—December 3

Frank McGlynn
"Faith and Fortune"
3 parts—December 10

Bob Walker

EDISON STUDIO

EDWARD JOSÉ

Independent Producer

Pathe Release

ADELE LANE

UNIVERSAL FILMS

Direction. BURTON KING

Selig

"THE MAKING OF CROOKS"

Introducing for the first time that International Favorite, JACK PICKFORD, in a Selig Feature Production which presents an impressive lesson to neglectful parents.

Released through General Film Service, Monday, Dec. 27.

SELIG NEWS PICTORIAL

Released Tuesday, Dec. 27 and Thursday, Dec. 30. Interesting and entertaining.

"THE MANICURE GIRL"

A Chronicle of Bloom Center comedy. Released Saturday, Jan. 1.

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"

A Selig Red Seal Play Released Through V. L. S. E. Proving the sacrifices of mothers, wives, and sweethearts during War. A spectacular War drama along new lines.

SELIG POLYSCOPE COMPANY, CHICAGO, ILL.

HENRY B. WALTHALL
and
EDNA MAYO
are presented in
"The Misleading Lady"
a photoplay in 5 acts
Adapted by H. S. SHELDON from the
GREAT STAGE SUCCESS
of CHARLES W. GODDARD and PAUL DICKEY
Directed by A. BERTHELET

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GEORGE B. SEITZ

Patheplaywright

The Exploits of Elaine
The Galloper
The King's Game
Nedra
The Beloved Vagabond
The Light That Failed

GEO. FITZMAURICE

Releasing his own features through the

PATHE EXCHANGE

Current Release—AT BAY
In Preparation—NEW YORK

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Dec. 2	Lasky	Mr. Grex of Monte Carlo	Theodore Roberts
Dec. 6	Morosco	Jane	Greenwood and Grant
Dec. 9	Lasky	The Unknown	Lou Tellegen
Dec. 13	Lasky	The Cheat	Fannie Ward
Dec. 16	Pallas	The Reform Candidate	Maclyn Arbuckle
Dec. 20	Lasky	The Immigrant	Valeska Surratt
Dec. 23	Famous Players	Denman Thompson's The Old Homestead	
Dec. 27	Lasky	The Foundling	Mary Pickford
Dec. 30	Famous Players	Nearly a King	John Barrymore
Jan. 3	Famous	Lydia Gilmore	Pauline Frederick
Jan. 6	Lasky	Temptation	Geraldine Farrar
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Morosco	Tongues of Men	Constance Collier
Jan. 17	Lasky	The Ragamuffin	Blanche Sweet
Jan. 20	Famous	Miss Jinny	Mary Pickford
Jan. 24	Famous	My Lady Incog	Hazel Dawn
Jan. 27	Lasky	The Golden Chance	Cleo Ridgley and Hallan Reid
Jan. 31	Pallas	The Call of the Cumberlands	Dustin Farnum

V-L-S-E, INC.

Nov. 1	Essanay	The Crimson Wing	E. H. Calvert, Beverly Bayne, and Ruth Stonehouse
Nov. 1	Vitagraph	The Turn of the Road	Joseph Kilgour and Virginia Pearson
Nov. 8	Essanay	The Raven	Henry Walthall
Nov. 15	Selig	Sweet Alyssum	Tyrone Power and Kathlyn Williams
Nov. 15	Vitagraph	Heights of Hazard	Charles Richman and Eleanor Woodruff
Nov. 22	Lubin	The Nation's Peril	Earl Metcalfe and Ormi Hawley
Nov. 29	Vitagraph	The Caveman	Robert Edeson
Dec. 6	Essanay	The Alster Case	Bryant Washburn and Ruth Stonehouse
Dec. 6	Lubin	A Man's Making	Richard Buhler and Rosetta Brice
Dec. 13	Selig	I'm Glad My Boy Grew Up to Be a Soldier	Harry Mestayer
Dec. 13	Vitagraph	A Price for Folly	Edith Storey and Antonio Moreno
Dec. 20	Lubin	The Great Divide	Ethel Clayton and House Peters
Dec. 20	Essanay	A Daughter of the City	E. H. Calvert and Marguerite Clayton
Dec. 27	Vitagraph	What Happened to Father	Frank Daniels
Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo
Jan. 10	Selig	No Greater Love	Regina Badet

WORLD FILM CORPORATION

Nov. 1	Shubert	Bought	Frederick Lewis and Ethel Gray Terry
Nov. 8	Harris	Hearts of Men	Arthur Donaldson and Beulah Poynter
Nov. 15	Shubert	A Butterfly on the Wheel	Holbrook Blinn
Nov. 22	Frohman	Body and Soul	Florence Rockwell
Nov. 29	Brady	The Sins of Society	Robert Warwick
Dec. 6	Shubert	The Gray Mask	Edwin Arden
Dec. 13	Shubert	The Siren's Song	Charles Trowbridge and Mlle. Diane
Dec. 20	Brady	Over Night	Vivian Martin
Dec. 27	Brady	Camille	Clara Kimball Young
Jan. 3	Brady	The Rock	E. Alice Brady

EQUITABLE RELEASES.

Nov. 1	Triumph	The Better Woman	Lenore Ulrich
Nov. 8	Equitable	Should a Wife Forgive	Lillian Lorraine
Nov. 15	Equitable	The Cowardly Way	Florence Reed
Nov. 22	Equitable	A Daughter of the Sea	Muriel Ostriche
Nov. 29	Triumph	Not Guilty	Cyril Scott
Dec. 6	Triumph	The Warning	Henry Kolker
Dec. 13	Equitable	The Labyrinth	Gail Kane

The following dates are subject to change:

Dec. 20	Equitable	The Dragon	Marguerite Fisher
Jan. 3	Equitable	Idols	Katherine Kaelred
Jan. 10	Equitable	Sealed Lips	William Courtney
Jan. 17	Triumph	The Senator	Charles J. Ross
Jan. 21	Triumph	The Other Side of the Door	Marie Empress
Jan. 28	Equitable	One Night	Mollie McIntyre

KLEINE-EDISON FEATURE SERVICE.

Nov. 3 (Kleine) The Sentimental Lady, with Irene Fenwick. Five parts.
Nov. 10 (Edison) Children of Eve, with Viola Dana. Five parts.
Nov. 17 (Kleine) The Politicians, with Bickel and Watson. Five parts.
Dec. 1 (Kleine) The Danger Signal, with Arthur Hoops and Ruby Hoffman. Five parts.
Dec. 8 (Edison) The Destroying Angel, with Marc McDermott and Mabel Trunnelle. Five parts.
Dec. 15 (Kleine) Bondwomen, with Maude Fealy. Five parts.

PATHE "GOLD ROOSTER" FEATURES.

The Galloper.	The Jester.
Via Wireless.	The Spender
The Closing Net.	Comrade John

TRIANGLE FILM CORPORATION.

Nov. 7 Douglas Fairbanks in The Lamb, Dustin Farnum in The Iron Strain, Raymond Hitchcock in My Valet, Charles Murray in A Game Old Knight.

Nov. 14 Frank Keenan in The Coward, Griffith Players in Old Heidelberg, Eddie Foy in A Favorite Fool, Roscoe Arbuckle in Fickle Fatty's Fall.
Nov. 21 William S. Hart in The Disciple, Griffith Players in Martyrs of the Alamo, Hale Hamilton in Her Painted Hero, Keystone in Saved by Wireless.
Nov. 28 Julia Dean in Matrimony, Tully Marshall and Thomas Jefferson in The Sable Lorcha, Raymond Hitchcock in Stolen Magic, Ford Sterling in His Father's Footsteps.
Dec. 5 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

METRO PICTURES CORPORATION.

Nov. 22 One Million Dollars (Rolfe).
Nov. 29 Barbara Frietchie (Popular Plays).
Dec. 6 A Yellow Streak (Popular Plays).
Dec. 13 The House of Tears (Rolfe).
Dec. 20 Rosemary (Quality).

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—Certificates of incorporation for the following newly formed theatrical and motion picture enterprises were filed with the Secretary of State this week:

National-Standard Films Incorporated, New York city. Motion picture theatrical and general amusements. Capital $150,000. Directors—Philip H. Fett, Thomas H. Wallace, Leslie W. Carle, 31 Liberty Street, New York city.

Community Motion Picture Bureau, Metropolitan Agency, New York City. A general motion picture business. Capital $5,000. Directors—Betsey C. Judd, James S. Judd, T. H. Clements, 925 Park Avenue, New York city.

The Vogue Film Company, New York City. Theatrical motion pictures, and other amusement. Capital $5,000. Directors—MacDonald Dewitt, John T. Sturtevant, Joseph P. Shea, 287 East 18th Street, New York city.

Pulaski Amusement Company, Brooklyn, N. Y. To deal in motion picture establishments. Capital $4,000. Directors—Morris Skorch, Samuel M. Brettler, Benj. Falk, 981 Amsterdam Avenue, New York city.

Brooklyn Heights Corporation, Brooklyn, N. Y. Managers of hotels, theaters and restaurants. Capital, $87,500. Directors—Joseph F. Curtin, Samuel B. Howard, H. G. Coughlin, 56 Nassau Street, New York city.

Fountain Amusement Corporation, New York city. To conduct circuses, fairs, wild animal shows, and amusement devices. Capital $6,000. Directors—Morris Taxier, Louis Taxier, Max Taxier, 140 West 42d Street, New York city.

Roberts Company, Inc., New York city. To engage in the theatrical business in all its branches. Capital $1,000. Directors—R. R. Roberts, Harry A. Emerson, Pierce Kingsley, 126 West 46th Street, New York city.

Bofan Amusement Corporation, New York city. Motion pictures and vaudeville. Capital, $2,500. Directors—Lawrence S. Bologning, Andrew Bologning, Abel Fanchi, 656 St. Nicholas Avenue, New York city.

Merit Film Corporation, New York city. To conduct a motion picture exchange, manage theaters and other places of amusement. Capital, $5,000. Directors—Simon H. Kugel, Ben. Schiff, Sophia B. Jettleson, 240 Hart Street, Brooklyn, N. Y.

United Carbon Company, New York city. To deal in supplies for motion picture theaters. Capital, $10,000. Directors—O. Peterson, Thomas Toner, H. H. Waller, 140 Nassau Street, New York city.

GEORGE W. HERRICK.

KINEMACOLOR FLITS SOUTH

Owing to poor weather conditions the Kinemacolor Company left New York, Saturday, Dec. 11 for St. Augustine, Fla., where the remainder of the exteriors will be taken for the five reel production, "Her American Prince," featuring Arthur Donaldson and J. Frank Glendon.

Developing and Printing
for the Trade
COMMERCIAL MOTION PICTURES CO.
Cliffside 323 Grantwood, N. J.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Edwin Williamson writes interestingly on the art of photoplay writing: "There are three stages in photoplay writing. In the first stage, your manuscripts are returned with a printed rejection slip. In the second stage, you receive letters saying the story contains a good plot, and is well developed, but for certain reasons it is being returned. In the third stage, you receive letters saying the story is good and 'inclosed please find.' We might call the three stages 'indifference' 'but,' and 'and.' These conclusions have been reached after passing into the second stage. The first stage is where a sort of apprenticeship is served. The second is where the real teaching begins, which leads to success. Out of a hundred people who decide to write photoplays, I should think that not more than ten reach the second stage, and not more than two will buck the line and make a touch down. The reason is obvious. In nearly every instance the person is prompted to make a beginning, because he thinks a little easy money can be picked up. After two or three manuscripts have been returned, he decides that he has not been fairly dealt with because he is sure his stories are far better than a great many he sees on the screen. He cannot get a perspective of his own work. The few that reach the second stage often get no further because they wonder why their stories are returned if good enough for editors to write letters about. They have not considered that the editors have noticed a trace of talent, and are trying to give assistance just at the time it will do good.

* * * *

"The past three months," continues Mr. Williamson, "I have received some letters from editors of big companies that are beyond valuation—just what I have been wanting to know. I am grasping every suggestion and criticism as a man does when he finds a ten-dollar bill on the sidewalk. The friendly editors have found the weak places in my stories, which loom up as big as elephants when I read their letters, and I wonder why I didn't see them. The fact is, I found the mice, but couldn't see the elephants. I am reminded of Maeterlinck's 'Blue Bird.' After searching the world over for happiness, it was found right where the search was begun—where it had been all the time. In many letters I am requested to continue submitting my work. Would it be proper to submit to these editors again after working my stories over? The themes will remain the same, but plots will be strengthened and given different treatment. In another letter I was told that I had a photoplay that would probably be valuable somewhere else. This is where we free lancers are up against it. Perhaps our stories are valuable to certain companies, but we experience no little difficulty in locating the right company. Our only recourse is to read the trade journals and watch the screen. This information is just a little better than none on account of the frequent change of policies and conditions, about which we know nothing. I believe the time is right here when authors must consider commercialism, because commercialism is the thing uppermost in the minds of producers. If we can properly mix art and commercialism the better off we will be, but if we are not adepts at the mixing business we had better forget art and remember commercialism."

* * * *

Philip H. LeNoir, who runs the Commercial Club at Las Vegas, New Mexico, and incidentally wins prizes in scenario writing contests, relates the history of his inspiration for a Tom Mix story. He says in part: "You know Tom Mix is a great fellow for tearing off tales most of which happened to himself. He told me one day how he had gotten tired of the ranch and had hiked for town. En route he ran into a movie company and immediately got a job with them. Things didn't go altogether right and Tom got peeved at the director, thrashed that individual, and then started for another locality. En route he encountered the sheriff who, instead of arresting Mix, congratulated him on thrashing the director. After hearing that story I repaired to my room and there the scenario was originated which has been produced by the Tom Mix company of players." We give Mr. LeNoir's source of inspiration to prove to other authors that all should be grist that comes to the mill of the script writer!

* * * *

Here is an inspiring thought which was handed to us by a friend and which we pass along to add to the joy of professional accomplishment: "Each evening, over 20,000,000 Americans pass the Portals of Solid Comfort and leave their worries at the gate. More than 20,000 screens reflect the art that seems more real than Reality, itself. Those who furnish these stories heal the hurts in minds more than a cataract of logic, and still the discomforts of bodies more than the medical fraternity. There is naught of littleness or mediocrity in weaving plots and dreaming dreams. Nothing is closer to humanity—and, nothing, therefore, is more Humanly Human."

* * * *

From the Pacific Coast comes an interesting communication from Monte M. Katterjohn, of the scenario department of Ince Features Company. It's a long, long way from Boonville, Ind., to Santa Monica, Cal., but Monte Katterjohn made the journey in safety and with prime success. "Here's something you can use," writes Mr. Katterjohn. "As long as I have been out here, which is something over three months, not a single script submitted, and there have been thousands, has been found worthy of production. A few have contained minor ideas or twists that have been worth while, but no author has come through with the big five-reel story that is worth while. Seems strange, doesn't it? For six weeks I read almost everything that came in, and it surely was drivel. Mr. Ince is very anxious to secure great big stories, five-reel lengths, suitable to his people, featuring either male or female stars; but the photoplay authors seem to have their vision distorted as to what constitutes a big story. Tame drama, with no big scenes, isn't suitable for the Triangle programme. I have purchased a car, and I ran over to see 'Pop' Hoadley the other day. He lives on a very steep hill, and my last venture into his neighborhood was quite disastrous, as I tried to climb a telephone pole and smashed up about twenty dollars. In turning around on the hill the car shot down and I was too excited to use the brake. I have been expecting Captain Peacocke out here, but he seems to like New York City better."

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Cora Drew, the well-known actress and photoplay authoress, also writes in from the Pacific Coast, which seems to be the Mecca for all in Filmland, and remarks: "Only experience, constant practice, and eternally keeping at it will teach those who are 'near' and really need help. About all the help they can get is to be told to study the screen. It is the manner in which they study that counts. I had a letter from a friend not long since, who sent me a script and a $2 fee. Naturally, I returned the $2, and then I told her what the trouble was. I expected to lose her friendship but she was sensible. She had used seventeen scenes and about five hundred feet to introduce the most impossible situations to make acquaintances of a boy and girl—nothing of interest or point. She says she studies the screen. She doesn't. She criticises it adversely. She imagines she can learn how to write by scoring other's work. She will not see that she can learn—her idea still is that she knows and is right. Of course, she is wrong, and what the editors buy is what we must write to sell. Her entire viewpoint must be changed before she will go forward one single step. She writes beautiful words, but she does not live her story. I believe one must live each character, feel with and for them, and mentally see each move across the screen. I wish all writers would read Charles Reade's "Put Yourself in His Place." It has been a great help to me, not only in life, but in writing and dreaming out my story and building my characters."

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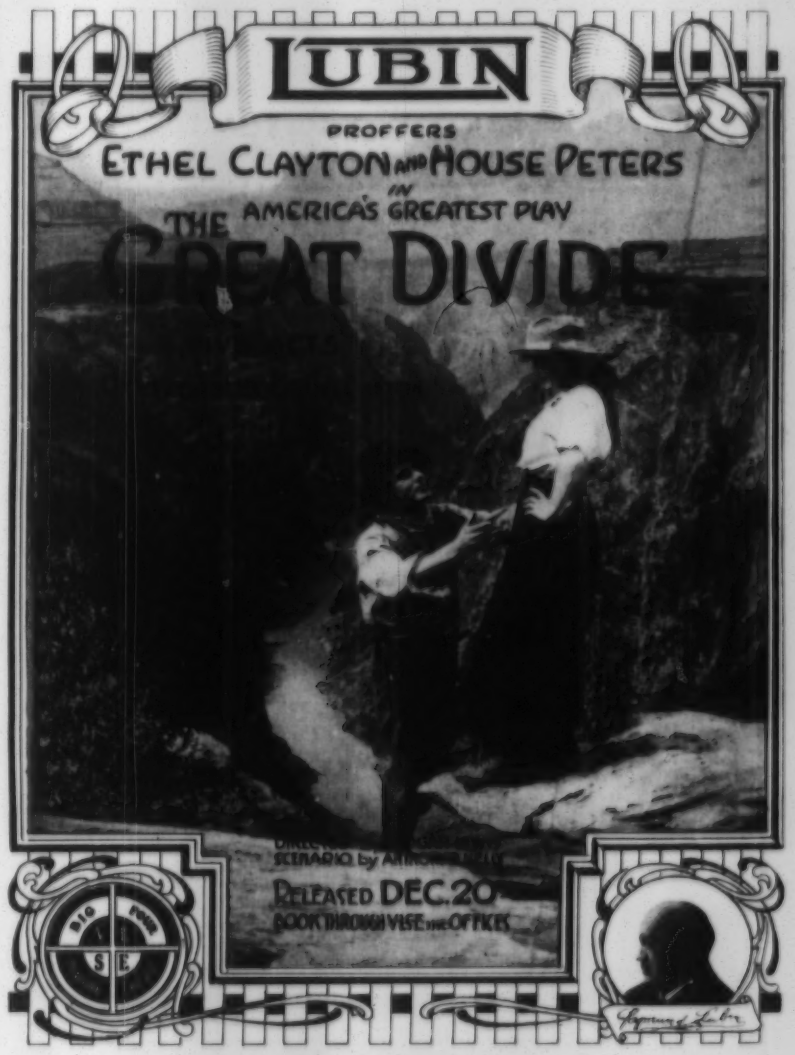

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